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Indy's **alternative** voice

A Cabaret Life

Shannon Forsell and the Cabaret
at the Columbia Club

By David Hoppe

**LOCKED
OUT**

Security guards fight for rights
PG. 10

**POGUE'S
RUN GROCER**

Growing the local food movement
PG. 22

SLOTHPOP

Album release Saturday
PG. 25



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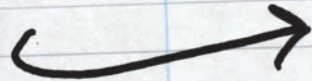
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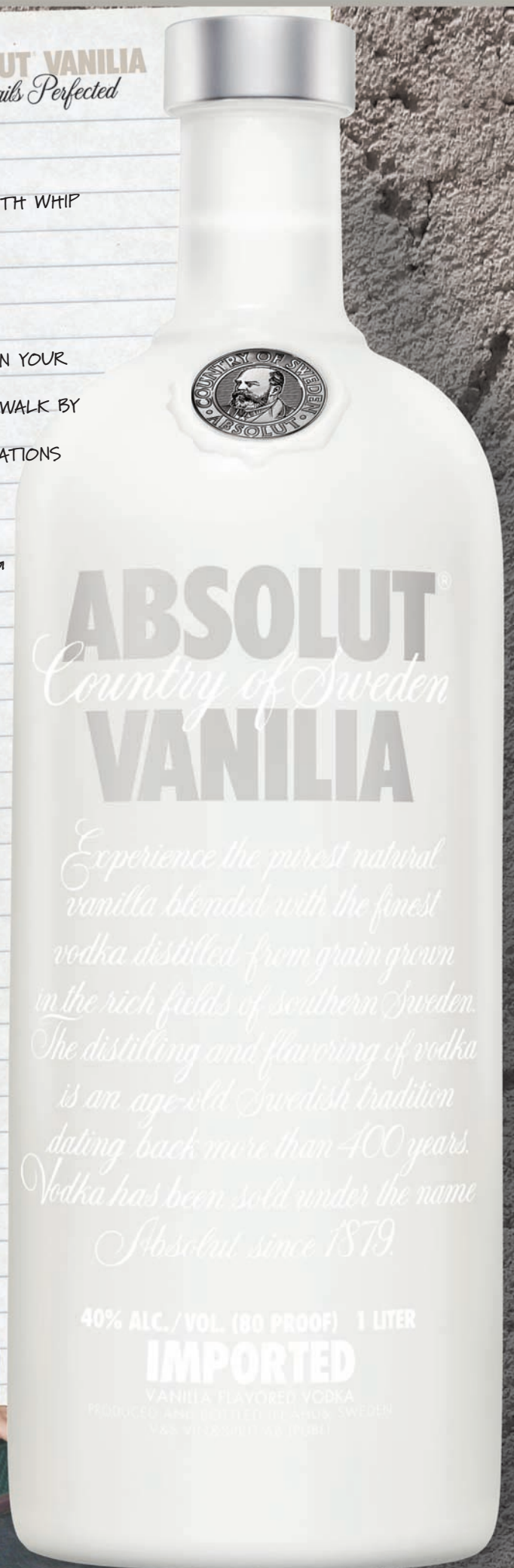
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THIS WEEK

JAN. 5 - JAN. 12, 2011
VOL. 21 ISSUE 46 ISSUE #1081

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REINVENTING A DOWNTOWN TRADITION

How the Cabaret came to take up public residence at the once private preserve of Indianapolis' Columbia Club is one of the city's great success stories in the arts. It seems artistic director Shannon Forsell has found her niche, allowing a passion for the genre's storytelling to bloom.

BY DAVID HOPPE

COVER PHOTO BY STEPHEN SIMONETTO



news 10

LOCKED OUT, BUT STILL FIGHTING

Local security guards for Securitas, a Swedish-owned multinational private security company, are demanding the company adhere to its own principles of fair pay, good training and good benefits – just like their Swedish colleagues receive overseas. But local management is literally locking the door on them, and refuses to negotiate.

BY AUSTIN CONSIDINE

arts 18

STREET ART MERCHANDISING

What began as a simple way to give back to his homeless neighbors has evolved into something of a business venture in San Francisco artist Hugh Leeman's T-shirt Project. The Logansport, Ind. transplant infuses his multimedia work with social justice, hoping to spark connections across class boundaries while giving Tenderloin District residents a leg up.

BY CATHERINE GREEN

food 22

HOMEGROWN REJUVENATION

From its compact site at 10th and Rural, just-opened Pogue's Run Grocer, an initiative of Indy Food Co-op, has the potential to revitalize the neighborhood's economic and nutritional prospects.

BY CATHERINE GREEN

music 25

CLIMBING WITH SLOTHPOP

As they lounge about frontwoman Kristin Newborn's living room, the members of Slothpop seem satisfied and confident — and with good reason. They've just finished work on their self-titled debut album, an experience that, for many of the band members, was one of great emotional and artistic growth.

BY GREG WINGET

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/ARTICLES

- A view from the couch by William O'Rourke
- Manic Panic: Your enviro-PANiQuiz by Jim Poyser
- This week in Indiana History by Andrew Roberts
- Bring out your dead (electronics) by Tyler Falk
- A preview round-up of the weekend in art by Jim Poyser

Butler announces Visiting Writers lineup by Laura McPhee

New year means new television debuts by Marc D. Allan

The Philosophy, 'Return of the Bambulas' by Danielle Look

Roots-rock albums due this winter by Rob Nichols



/GALLERIES

Street Team slideshows of New Year's Eve festivities by Beth Belange

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LETTERS

Still seeking donors

I am on the faculty of the IU School of Medicine where I strive to incorporate the arts into the curricula and to develop an awareness of arts on campus. I am married to an artist, which has given me a unique appreciation of the trials and tribulations of artists, and am keenly aware of the need for artists to be compensated for their work. It is with this background that I took on the role of chairman of the Eugene and Marilyn Glick Eye Institute Art Committee.

So, while I understand the sentiments of David Hoppe in his recent column ("Hoosier values: Paying artists for their work," Dec. 22-29), I also am aware of the current economy and spending constraints on universities. The city of Indianapolis, the IU School of Medicine and the Department of Ophthalmology all are extremely grateful to Mr. and Mrs. Glick for their vision of establishing a world-class eye institute in Indianapolis. This building and its affiliated programs of research and clinical patient care will make our city a world-class center for ophthalmology.

However, the funds for building the research labs and the clinic space were designated as such and restricted for that purpose. It was never the Glicks' intention to fund the entire cost of the eye institute or its endowments. In fact, a portion of the construction costs for the labs are being financed until a donor, or donors, can be identified.

We are actively seeking a donor, or donors, to support the art program and are confident we will find the right patron for this unique and exciting aspect of the project. It is unfortunate that the university was not able to include a budget for art but it does not mean that art exhibited in the building would not at some point be purchased for permanent display.

Our first priority is to construct and equip the building with funds designated for that purpose. While including artwork is important in a building dedicated to vision health, we must first ensure we have the diagnostic and testing equipment to provide vision care for patients. Our challenge – similar to arts projects everywhere – is the cost. Should we purchase art or equip laboratories where scientists could potentially find treatments for glaucoma, age-related macular degeneration or retinoblastoma? I propose that we need to do both – and we need our community's help to make this a reality.

Jeff Rothenberg, M.D.

IU SCHOOL OF MEDICINE PHYSICIAN AND INDIANAPOLIS ARTIST

Let the art reflect the vision

As President of the Indianapolis Downtown Artists and Dealers Association (IDADA), an arts organization that works to support and promote the local visual arts and the driving force behind the IDADA First Friday Art Tour, I wanted to add IDADA's collective voice to the thoughts of Mr. Hoppe.

While it is not clear who drafted the Request for Proposals (RFP) for the new Eugene and Marilyn Glick Eye Institute, it seems safe to say that the person(s) did not realize such a simple request would generate such a negative response from the visual arts community. We suppose the RFP was created with good intentions, but crafted without the input of those who are more knowledgeable on this topic.

In Mr. Hoppe's article, he states that money is being spent on things like design, construction, furnishings, and equipment. We can be certain that there are professionals who are being paid for their time and expertise related to these services. A decision was appropriately made that art would play an important role in enhancing this state-of-the-art facility; however, as the RFP points out, funds were unfortunately not allocated to pay artists for their time, expertise, and the products of their hard work.

Instead, artists are asked to ship and insure their work themselves, and also to donate 40% of their profits, if their works sell. These can be considerable expenses for artists to incur, and these are the types of expenses that it seems artists are constantly asked to sustain. Those who do not work in the arts generally do not realize how often artists are asked to donate their labor and work products for the betterment of other people and organizations. It is not that artists are not generous people who want to help enrich their communities; it is simply that they want fair compensation for their work — as any of us does.

IDADA's mission is to encourage strong community support for the local visual artist and to promote the highest professional standards in the arts. We recognize that, in order to create and keep a vibrant and culturally rich community, we must give those who are talented and creative a reason to stay in this city. Artists must be respected as professionals and they must be paid accordingly. An RFP like the one released for this project sends exactly the opposite message. As Mr. Hoppe points out, art that is not paid for is "trivialized" — it is devalued — giving the very people we want to stay a reason to leave, jeopardizing the cultural growth and awareness of our city.

The Glick family has done many wonderful things for this city, giving generously to causes across the spectrum, especially the arts. A building bearing their names should have a wonderful and diverse art collection on display, but it should not be left to donated works on temporary loan for possible sale. As envisioned, the art in this new building should reflect the world-class facility that it is: designed, built, and furnished by professionals. The same consideration that is being given to the design, construction, furnishings, and equipment within the facility, should also be given to the artwork selected and the professionals who create it.

Abbey Pintar Chambers

PRESIDENT, INDIANAPOLIS DOWNTOWN ARTISTS AND DEALERS ASSOCIATION

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White House daydreams

Reporters love talking about Mitch

BY STEVE HAMMER
EDITORS@NUVO.NET

Here you are, folks: the first week of January, in all its chilly glory, with no paid holiday for most of us until Memorial Day which – in case you don't have a calendar nearby – is a million weeks away. Between here and there lies Groundhog Day, Presidents Day, the first day of spring and the season finale of *American Idol*.

Unless you have some cash stockpiled and are planning a vacation in some sunny locale, you're stuck here in Indianapolis, waiting for spring and slogging through endless weeks of snow, cold and work until you get some relief.

One parlor game that will help you pass the time is listening to national political pundits talk up our own governor, Mitch Daniels, and escalating the chances he'll actually attempt a run against President Obama in next year's presidential election.

I can think of many people I'd rather see

serve as our commander-in-chief. The list includes Amy Fisher, convicted at age 18 of shooting her alleged boyfriend's wife back in the 1990s; Colts backup quarterback Curtis Painter; Jerry Mathers, aka "The Beaver" of 1950s television fame; and talk-show host Maury Povich.

Add to that list rock guitarist Slash, Conan O'Brien, Charo and that guy who hosts *Man v. Food*.

I'm sure the list would be much, much longer if I'd put more than 30 seconds' worth of thought to it.

Professional conservative tool, George F. Will, on ABC's *This Week* Sunday morning show, was the latest pundit to speak approvingly of a Daniels presidential bid. His thinking was, if people want the opposite of what they elected last time, then Daniels is the obvious choice.

Obama is charismatic and forceful; Daniels is not. Obama has a specific set of goals and overarching philosophy for helping people; Daniels wants to sell off the highways, toll roads and maybe even our national parks.

Forget moving to Canada if Daniels becomes president; you may have to flee to Albania or New Zealand instead. With his past experience kissing the steely hind-quarters of Ronald Reagan and George W. Bush, Daniels has all it takes to make the New World Order seem old and tired.

The next time you're watching a political talk show and the subject turns to Daniels,

you can try the Mitch Presidential Drinking Game I invented. I haven't tried it yet but, I think it would be pretty good.

When a commentator mentions Daniels' high poll numbers in Indiana, take a sip.

For each utterance of "competency level" and "administrative experience," take a big gulp.

And every time Daniels' complete lack of attributes like personality and humor is mentioned as a positive quality, drink two shots and make sure your passport is up-to-date.

I can kind of see why the neocons are so enamored with our man Mitch. He's just like most of them: middle aged, white, rich and afraid that they'll have to pay a few dollars more in taxes to make sure someone's grandmother gets her hypertension medicine.

Daniels has the advantage over Sarah Palin in that he's not an insane, egomaniacal hick from a backwater state. He's just an average, ordinary white guy, like the white guys who used to run every company and political office in the nation.

I totally understand why they love Mitch. What I don't get is why they think 51% of America will get just as moist over him as the conservatives apparently are.

Whether one cares to acknowledge it or not, Barack Obama has proven himself to be one of the savviest, most pragmatic politicians in recent history. He gets up every time he's knocked down. And he's likely

going to cruise to re-election, assuming the outlook on jobs picks up even a little bit in the next 22 months.

With that in mind, those of us who live in Indiana can have some fun with Mitch's presidential candidacy. Out-of-town reporters have already traveled here and profiled the awesomeness of all that is Daniels, and more will come as time passes.

Let's have fun with them. Start going to lunch at a restaurant within walking distance of the Statehouse if you want to find a reporter; they're not known for traveling far to get anecdotes from average citizens.

And if one of them asks you about Mitch, make something up. The more outlandish the story, the better it is. Just make sure it paints the governor in a positive light because we want America to buy into their predetermined narrative that Hoosiers Love Mitch.

Tell them he fixed the radiator of your neighbor's 1967 Dodge Dart. Tell them he painted your uncle's barn one Saturday. Talk about his unnatural ability to communicate with your pet ferret. The reporters will lap it up.

With the weather stuck on freezing for a few more months, we have to make our own fun. Pretending we like Mitch Daniels will be a good way to pass the time until spring comes and we have better things to do. ■

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BY DAVID HOPPE
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I had a real *Wizard of Oz* moment the other day – make that a *Wicked* moment, if you prefer. You know the Wizard's story: He's a fake who hides behind a curtain, dishing meaningless bromides to his subjects in the Emerald City so they'll think he's got some sort of special mojo.

The moment I'm talking about came courtesy of a writer named Dan DiMaggio, whose article, "The Loneliness of the Long-Distance Test Scorer," was published in December's *Monthly Review* magazine (www.monthlyreview.org).

For the past three years, DiMaggio has worked as a test scorer, reading and scoring the written-response portions of the kind of standardized tests given to millions of American third to twelfth graders. The work is seasonal, usually lasting around four months of any given year.

DiMaggio, who lives in the Twin Cities, says he has personally read tens of thousands of papers, for which he has been paid at a rate of 30 to 70 cents per paper. That means he has to score 40 papers every 60 minutes in order to make \$12 an hour. DiMaggio's article was a revelation to me. Although I've never been a great fan of standardized testing, and am particularly skeptical about the increasing faith politicians, business leaders and bureaucrats seem to have in it, I also understand that these tests can, in fact, serve to provide us with one, very general, indicator about how kids are doing in school.

It never occurred to me that, rather than being an objective and impartial reflection of a student's educational attainment, these tests are yet another form of boiler room toil, subject to the flaws and foibles of our growing population of over-educated, underpaid American schmoes.

I worked in a boiler room once. I was a telephone solicitor, trying to sell people Time-Life books about the Wild West, or some such thing. A bunch of us sat behind heavily bruised steel desks in an office above Market St. in San Francisco. On each desk was a hunk of a phone book for the area code each of us was supposed to call – and an ashtray. The only other furnishing in the room was a Coke machine. The job involved calling more than 100 phone numbers every hour.

It turns out something similar happens with the tests our kids take at school. "In

test-scoring centers, dozens of scorers sit in rows, staring at computer screens where students' papers appear... each scorer is expected to read hundreds of papers," writes DiMaggio. "So for all the months of preparation and the dozens of hours of class time spent writing practice essays, a student's writing probably will be processed and scored in about a minute."

Since scorers are paid per paper – and since there are only so many papers overall – scorers are in a race against their coworkers to do as many papers as they can. DiMaggio says this resulted in contradictory messages from the testing company – warnings, for example, that he was scoring too fast, with simultaneous messages that his group was way behind.

DiMaggio writes: "Unfortunately, after scoring tests for at least five states over the past three years, the only truly standardized elements I have found are a mystifying training process, supervisors who are often more confused than the scorers themselves, and a pervasive inability of these tests to foster creativity and competent writing." According to DiMaggio, testing companies' "ultimate goal

is to present acceptable numbers to the state education departments as quickly as possible, beating [the departments'] deadlines."

It's a numbers game. And the thing about numbers is that if they're too low or too high they won't be considered reliable. "Usually in a day or two, when the scores we are giving are inevitably too low (as we attempt to follow the standards laid out in training), we are told to start giving higher scores," writes DiMaggio. "For some mysterious reason, unbeknownst to test scorers, the scores we are giving are supposed to closely match those

given in previous years."

Meanwhile, some kid, or some teacher, is going to be judged based on whether or not those test scores are up to par. DiMaggio writes that scorers can never know how students are affected by the scores they get: "Whether Marissa will be prevented from going to seventh grade with her friends because one of us, before our first cup of coffee kicked in, decided that her paper was 'a little more like a 3 than a 4...' Whether Marissa's school will be closed or her teachers fired (to be reborn as test scorers next spring?) remain mysteries to the test scorers."

We've substituted testing, the illusion that numbers never lie, for the hard work of deciding what an education should be. Rather than pursuing reform, our default setting is a fixation on educational testing, the cultural failure to agree on whether our kids should be taught or merely trained. That's why the next time I hear our schools described in terms of test scores, I'll think of *The Wizard of Oz* – the test scorer behind the curtain. ■



HAIKU NEWS

by Jim Poyser

Iran may decide
to "pebble" that poor woman
'stead of stoning her

tornadoes stir up
out of season trouble for
the south and midwest

those worked up over
cartoon prophet need to laugh
at funny papers

China's stock of rare
earth metals just got a hell
of a lot more dear

big blizzard ruins
sales, proves climate's bigger than
the economy

O'Donnell probe checks
if she used hocus pocus
with campaign money

here in the state of
can-do Indiana we
use pliers for teeth!

wee earthquake reminds
Indianapolis that
we're part of the earth

activists battle
Japanese whalers to save
whales from chopping block

1000 blackbirds
catapult from the sky like
wingless metaphors



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THUMBSUP THUMBSDOWN



GAS PLAN HAS SOME FEELING QUEASY

Much to the alarm of consumer and environmental activists, Gov. Daniels has revived his flagging coal-gasification deal – and it's frighteningly similar to the one that was shot down by gas companies and investors two years ago, despite having passed the Indiana House and Senate. Daniels' renewed push hinges entirely on the demand for gas. If gas prices rise, Indiana will profit – financially anyway. Supporters of the project say it will create jobs for 200 miners and make Indiana a leader in gasification. But critics note that Indiana households will be forced to pay more for natural gas if demand doesn't rise, environmental concerns notwithstanding. The state will also be locked into a 30-year contract, for better or for worse, if the plan is approved by the Indiana Utility Regulatory Commission.



INDY CRIME DOWN 10 PERCENT

Good news, Indianapolis. Preliminary reports show that violent crime in the city dropped by nearly 10 percent in 2010. IMPD reported 100 homicides for the year, a considerable improvement from the 153 recorded in 2006. Officials attribute the lower crime rate to their community-policing strategy implemented in areas that experience the most crime. New programs, like the Youth & Police Initiative, which IMPD plans to expand in the coming year, are expected to continue lowering crime.



INDIANA MANDATES E-CYCLING

At least Indiana has taken an important eco-step in one way. Electronic recycling, or e-cycling, became state law as of Jan. 1. That means disposing of electronics by mixing them in with your regular garbage is not only environmentally irresponsible – it's illegal. When disposed of improperly, the heat, pressure, and corrosive elements found in landfills break down electronics, allowing heavy metals (think lead, mercury, and cadmium) to seep into the ground and eventually make their way into Indiana's drinking water.



MENTORING 101

Hoosiers looking to become more actively involved with their communities in 2011 need look no further. The Indiana Department of Education has issued a call for mentors to work with high-schoolers in an effort to keep students off the streets and in classrooms. The Indiana Mentoring Partnership recruited close to 800 mentors in its first year, but a recent survey shows that an estimated 1,320 kids are still waiting for a mentor. So what are you waiting for? January is National Mentoring Month, after all. For more information visit www.abetterhour.org.

THOUGHT BITE

By Andy Jacobs Jr.

Thank God for Dick Lugar, who, since his first day in the Senate, has shunned the straitjacket of mindless partisanship for the public-interest clothes of common sense and conscience.

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Locked out Guards for a local security company struggle for better pay and training

BY AUSTIN CONSIDINE
ACONSIDINE@NUVO.NET

Last September, when a small group of Swedish delegates arrived in Indianapolis to tour the city, they didn't climb the Soldiers and Sailors monument, or go to the zoo.

They went, instead, to an east side neighborhood plagued by foreclosures, and to a hardscrabble south side trailer park.

"One of the richest countries in the world," said Karl-Elis Martin Viredius, vice president of the Swedish Transport Workers Union, as he gazed out the window at the rows of abandoned houses and dingy trailers. "Isn't that sad?"

Viredius and the several Swedes accompanying him were in the Midwest as part of a mission on behalf of their unions and of Securitas, a Swedish-owned, multi-national private security firm that supplies security guards to businesses, hospitals, public buildings and other locations all over the city.

They were there to observe, among other things, the living and working conditions of Indianapolis security guards who say they are underpaid, given poor benefits, and are almost completely unregulated by the state – conditions that sit

in direct contradiction to Securitas policies as stated by company executives back in Sweden.

"As we understand it, it's this company's policy to be pro-union, to be pro-social justice, to take some kind of social responsibility," Viredius said. "They're not doing this in the states."

According to the terms of an agreement with international unions and its own 2004 "Code of

Conduct," Securitas has agreed to, among other things, "respect... the rights of all employees to form and join trade unions of their choice and to bargain collectively," to promote "a safe and healthy working environment," and to "develop services and the market as a whole with the goal of raising standards and wages in the industry."

But local workers, community leaders and organizers for the Service Employees

International Union (SEIU), say Securitas isn't holding up its end of the bargain stateside. Efforts to organize have met with strong resistance by local management – here, and in other cities around the United States where union representation is weak or fledgling.

In response, officers at Securitas and other security companies around the city have begun the uphill battle of organizing under the umbrella of the SEIU. If enough security workers from enough companies band together, the SEIU says it can negotiate with one voice for better conditions and wages for security workers across the city.

"It is the best way for companies and workers, as it provides a level playing field for employers when bidding on work, and it's the best way to raise standards for workers," explained Sarah Hoque, a local SEIU organizer, in an email.

But so far, critics say, companies like Securitas aren't playing ball – despite the ethics Securitas espouses at home, in a more labor-friendly country like Sweden.

"According to the Global contract, Securitas is supposed to respect workers' rights to form unions," Veiredius said. "And what we see here, now, is they don't. They don't honor their own agreement."

Working for a (not-quite) living

Hugh Abel, 58, is one of the Securitas workers who lives in that Southside trailer park. A security officer for 27 years, he worked for seven years as a special deputy and for four years at Loomis Fargo. As of last September, he had worked at Securitas for five years and never received a raise from his \$10.50 an hour wage.

By contrast, Swedish Securitas workers make between \$17.42 and \$21.19 an hour, according to the SEIU.

"I remember a time when one person could support a family by working one job," he said. "That time is gone."

Indeed, a study on poverty by Penn State University, places some Securitas wages – reported by some to be as low as \$17,700 an hour – at just above what's considered a "living wage" for one adult – conservative by any standards. An adult with

one child requires over \$31,000. Abel said he lives "paycheck-to-paycheck," despite his modest living situation and decades of experience.

He also suffers from pulmonary disease, and depends on the Veterans Administration because his Securitas-sponsored health insurance is so meager. In September, he said he had just recently required an ambulance to get the hospital. His employee

"Securitas is supposed to respect workers' rights to form unions. And what we see here, now, is they don't."

— Karl-Elis Martin Viredius, vice president of the Swedish Transport Workers Union



SUBMITTED PHOTO

Hugh Abel, left, a Securitas employee and 27-year security industry veteran, speaks with Karl-Elis Martin Viredius, vice president of the Swedish Transport Workers Union. In the background, another Swedish delegate listens in.

health plan covered just \$200 of the \$741 bill, despite the fact that Abel paid \$104 a month for the insurance.

"I'm still waiting to see how much they're going to pay on the hospital bill, which is \$1,700 dollars," he said.

Abel is one of the few working for Securitas who buys company-provided insurance. A study by the SEIU found that 83 percent of officers in Indianapolis do not enroll in the company health plan because they say it is too expensive. A full 55 percent don't have health insurance at all.

According to all guards surveyed, officers do not receive paid sick days. The study also found that, like Abel, some 92 percent of officers surveyed in Indianapolis had not received a raise in the last year.

Missy Peagler, a fellow Securitas officer, said she didn't bother with the health insurance. As for a raise, she had tried.

"They told me, 'Well, you're not going to get a raise, just be glad you have a job,'" she said. "They have this global agreement, and it seems like our company, where we live in Indianapolis, is taking it personally because we want a living wage."

Meanwhile, Securitas, despite some recent setbacks due to the global economic downturn, continues to do very well in the United States. Most security companies, including private-investigation firms and armored vehicle services, are independently owned – constituting 71.8 percent of the market, according to a December report by IBISWorld, an analyst group based in California. But, of the major security firms operating in the U.S., Securitas is the largest, with a full 11.7 percent market share.

In 2010, Securitas brought in an estimated \$3 billion from its U.S. operations alone, according to IBISWorld, in spite of the reces-

sion. Revenues are recovering and look to continue that way over the next several years, along with revenues throughout the industry.

Still, Abel isn't the wallowing sort. When Karl-Elis Martin Viredius, the Swedish Transport Workers Union vice president, commented on how bad the insurance was compared to what they received working for the same company in Sweden, Abel shrugged.

"No, but it's better than nothing," he said. "Land of the free, except it costs you."

A deep-seated problem

Securitas is rapidly building a history of non-compliance with its own company ethos here in the U.S., where union strength has generally been on the wane since at least the Reagan era.

Susanne Elisabeth Bergman Israelsson, a Securitas employee in Sweden and a member of Securitas Board of Directors, explained that labor-friendly legislation in Sweden requires companies to install a union representative on their boards of directors if the union asks for it. Otherwise, the companies are fined.

Management-labor relations at Securitas were very good in Sweden as a result, she said. "We have a good (relationship) in Sweden, talking to the management at the top level."

But on her trip through the Midwest, she got to witness some challenges presented by corporate America first hand. She had just come from Cincinnati, where her delegation tried to present a letter to local Securitas management from employees requesting union recognition. Despite being on the company's board of directors back in Sweden, she was rudely dismissed.

“They slammed the door in my face,” Israelsson said in lightly-accented English. “It was shocking.”

Management response here in Indianapolis has, thus far, been no different, sparking a series of disputatious encounters between Securitas management and staff since last summer.

In July, a separate delegation that included Securitas employees and representatives from the Indiana Alliance of Retired Americans, Jobs with Justice (JwJ), Interfaith Worker Justice – all social justice advocacy groups – and a member of the SEIU, attempted to present a petition to HR manager, Deana Eltringham at Securitas’ Indianapolis headquarters on north Meridian St. – asking Securitas to honor its own Code of Conduct.

According to the SEIU, Eltringham “dismissed workers directly, inquired as to why they were at the office, and then refused to take the petition.” Workers left the petition on the counter, which, they say, Eltringham promptly threw on the floor.

In September, a second delegation to the Indianapolis headquarters attempted to present the signatures of a majority of Securitas officers, asking for union recognition with the SEIU. The delegation was accompanied by representatives from the SEIU, JwJ, the NAACP, the Central Indiana AFL-CIO and City-County Councilor William

Oliver, among others. Though the majority of workers signed the petition, Securitas must recognize their desire to unionize before they can join.

Securitas management locked the doors and refused to speak with them, delegates said.

NUVO spoke briefly with Eltringham, but was told her office had no comment to questions about those incidents or any others. Phone calls to the company’s regional headquarters in New Jersey were not returned.

Since then, Securitas workers and their supporters have fought tooth and nail for attention. That same month, some 40 people gathered in front of local Securitas offices to protest officers’ lack of representation. On veterans day, workers and supporters held another demonstration, underscoring the troubles faced by Securitas workers – many of whom are veterans.

Byron Ratcliffe, Chairman of the NAACP Veterans Committee, himself a veteran, was there to show his support. “It’s simply a human right that you should be able to earn a decent wage,” he said.

Veterans, he noted, already have the training necessary to be good security guards, but couldn’t earn enough money to support a family. “They know they’ve got a good employee, but they don’t want to pay them.”

Fred Straine, a Vietnam veteran and Securitas employee, who spoke at the rally, said he was proud of his work. He said he worried the quality of service would degrade among workers facing poor wages, negligible-to-non-existent benefits, and high staff turnover.

“You don’t make the company, your workers make the company,” he said. “If you treat them with disdain, the company’s going to suffer.”

A public safety issue

For many security workers and their supporters, the biggest problem created by poor security industry standards involves public safety.

That’s because, when it comes to the private security industry, few states are as unregulated as Indiana. The Hoosier state received an “F” in a state-by-state report card issued by the SEIU – a grade shared by 10 other states.

According to that report, Indiana is among 19 states that require no training for armed security guards, and among eleven that do

not require officers to undergo a criminal background check.

By contrast, a massage therapist in Indiana must complete at least 500 hours of “supervised classroom and hands on instruction” to become certified. they must also pass an exam and criminal background check.

A manicurist, though exempt from background check requirements, still must pass an exam and undergo 450 hours of training to be state certified.

Security officers require no such training, whatsoever (see Indiana Code 25-30-1.3).

Officers who carry guns are subject to the same laws as average citizens with a license to carry, but nothing further. Security firms are required to obtain licensing, but individual officers do not.

If a client requires site-specific training, the training is done during work hours or at special meetings, for which officers are only paid the state-mandated \$7.25 minimum wage.

Securitas does offer some individualized training if the officer wants it, but it is done on the employees’ own time and is unpaid, officers say. Several said they were promised they would receive a raise once training was completed, but they did not.

Of course, none of this is particularly shocking in Indiana, which has some of the more lax gun laws in the country. By law, for example, anyone off the street can also buy a firearm as long as he pays the ten bucks to get into a gun show at the State Fairgrounds. (see Indiana State Code 35-47-2-7). Perhaps as a result, Indiana is among the top exporters of guns used in crimes to other states, according to study by Mayors Against Illegal Guns. On average, states like Indiana that have not closed the so-called “gun show loophole” export twice the number than states that have, per capita.

Hardly surprising, then, that *Forbes* magazine recently found Indianapolis to be the eighth most dangerous city in the country.

“Now we can go up to [management and elected officials] and say, ‘you have the eighth most dangerous city in the U.S. and you have security officers who are untrained,’” said Bill Horsley, a Securitas officer who works at the Central Library.

“It is important that we ensure these officers are properly trained. Otherwise, we are risking the lives and safety of not only these officers, but all Hoosiers.”

— City-County Council Minority Leader Joanne Sanders



PHOTO BY MARK LEE

Security officers Missy Peagler, left, and Bill Horsley are fighting for the same kinds of decent wages and benefits their colleagues receive from Securitas overseas.

“That’s unconscionable.”

The Central Library attracts its share of tough customers. But it’s not just potentially violent people Horsley worries about. As he noted, security officers aren’t specially trained to perform CPR or first aid. As such, it’s the company’s policy that its security officers are not allowed to touch a person who may be choking or having a heart attack, for fear of litigation.

“The lack of training is absolutely unconscionable,” he said. “We don’t understand why the state and why the client don’t demand it.”

That lack of demand is a common problem. Kevin Culbert, an industry analyst for IBISWorld, writes in his December report that, “Quite often... clients consider overall contract price to be the most important factor in choosing an operator, not the quality of the training program.”

For his part, Horsley, a long-time, experienced guard, said in September he was growing his hair long in protest – hair he has since shorn completely (see photo).

“Private security works – it does what it’s supposed to do if you allow it,” he said. “This is what I do. I’m proud of it. But right now, 90 percent of officers out there wouldn’t know how to use a fire extinguisher.”

‘A city-by-city fight.’

The security landscape could be on its way to changing, however – if not statewide, then at least in Indianapolis. Last month, City-County Council Minority Leader Joanne Sanders, together with Marion County Sheriff-Elect John Layton, introduced the “The Safe and Secure Bill,” which would require eight hours of general training for all new private security officers. Armed officers would need 16 hours of training by a certified NRA instructor.

“The private security industry lacks any regulation or oversight,” Sanders said when the bill was introduced. “It is important that we ensure these officers are properly trained. Otherwise, we are risking the lives and safety of not only these officers, but all Hoosiers.”

The law would set the bar relatively low, compared with some other professions. But Sanders said it was a first step.

“I know the bill at eight hours doesn’t look like much but it was to open a dialogue and begin to build a training program without companies arguing that burden is too great and too costly,” she told NUVO.

The choice to go with an NRA-certified instructor was in accordance with existing standards set forth by the National Association of Security Companies, Sanders said. The NRA did not return phone multiple phone calls in time for publication of this article.

In the meantime, organizers with the SEIU continue to pursue their strategy – a strategy that was successful in recent years with organizing janitors citywide.

So far, the union has successfully organized guards in other cities like Chicago, Minneapolis, Seattle, Boston, Washington, D.C., and Los Angeles. As in Indianapolis, efforts are already underway in cities like Cincinnati, Denver, Portland, Houston and Philadelphia.

Because of the way companies like Securitas are structured, with significant operational power delegated to local offices like the one in Indianapolis, the SEIU’s approach to organizing is necessarily piecemeal, Hoque, the SEIU organizer, explained.

“It’s just not a US-wide agreement that Securitas has to be a union company,” she said. “It is a city by city fight for workers’ rights.” ■



Shannon Forsell and The Cabaret at the Columbia Club

BY DAVID HOPPE • DHOPPE@NUVO.NET

PHOTO BY STEPHEN SIMONETTO

Jane Monheit, the Grammy-nominated jazz diva, played The Cabaret at downtown's Columbia Club last September. During a break between sets, Shannon Forsell, The Cabaret's Artistic Director, took the stage to make a few announcements.

The high-ceilinged room, which holds 125, was packed. Monheit's performance, as technically sublime as it was emotionally robust, had lit up the place.

Forsell was beaming as she stood in front of the towering curtain that served as backdrop for Monheit's first set. "Isn't this room beautiful?" she asked.

Forsell was actually stating a fact. The Columbia Club was built on the Circle in 1925 in the grand, handcrafted style that might make you wonder whether its founders – the state's Republican leaders at that time – were republicans at heart or royalists.

But never mind. On this night, patrons in The Cabaret, whatever their political persuasion, were happily partaking of the magical feeling that used to be known as "class." When Forsell said that she felt like Cary Grant could walk into the room, we all knew exactly what she meant.

Then Forsell added an exclamation point to her presentation. Her assistants drew

aside that enormous curtain, revealing the vertical thrust of the Soldiers and Sailors Monument, glowing through a leaded glass window from the Circle across the street.

If anyone had doubted it before, they didn't now: The Cabaret at the Columbia Club is one unforgettable room.

Bloom where you're planted

How The Cabaret came to take up public residence at this once private preserve is one of the Indianapolis arts scene's great success stories. Just two years ago, in its original incarnation as the American Cabaret Theatre, the performing arts organization had all but imploded. Without a home and deeply in debt, in the midst of the greatest American economic meltdown since 1929, the enterprise's future seemed bleak.

That it was able to turn the situation around and successfully reinvent itself in so short a time shows what can happen when a singular, highly focused idea is given a chance to find its niche. In the case of The Cabaret, that idea found expression through Shannon Forsell.

"Bloom where you're planted," is one of Forsell's favorite sayings. She grew up in Indianapolis, the daughter of a dancer (her mother) and a scientist (her dad). Her first years were spent in Broad Ripple, at the corner of 51st and Broadway. Forsell's parents moved to Noblesville when it was time for her to go to high school.

This was in the '80s, the era that inspired the hit show *Glee*. Forsell participated in swing choir, although she's quick to say, "We were not singing like the kids on *Glee*, I can tell you that! Nobody sounded like that when I was in high school."

It was there that she met teacher Lynn Lupold. Lupold introduced her to cabaret singing and, when Forsell was a senior, helped produce her first cabaret show,

a performance they called "Shannon On Her Own," a collection of show tunes and popular songs of the time.

Lupold offered Forsell the strongest encouragement a young performer can get: "She said, 'You should think about doing this for your livelihood,'" recalls Forsell. It was the beginning of a friendship and creative collaboration that continues to this day.

At that time, Forsell was listening to the likes of Barbra Streisand, Billie Holiday and Peggy Lee. "I've always been in the wrong generation," she says.

Forsell studied music at DePauw University. But she bridled at the school's heavy emphasis on classical training. "I always felt like I didn't fit in the scene," she says. "I could do it and I could learn it, but I wanted the other side of it, too. If you were better suited to jazz or popular music or musical theater – which is what

I wanted to do – there were so few opportunities for learning in that style."

When Forsell graduated from DePauw, she felt the need to relearn how to sing the music she loved the most. "When you learn classical singing, you learn to sing exactly the way it's written.

But with cabaret or jazz, all that's out the window because if you sing it exactly as it's written it is the squarest thing ever. You have to learn intuitive singing."

Learning to sing popular forms of music also had a different physical dimension. Forsell credits local voice teacher Jeannie Logan with teaching her the fundamentals of vocal technique. "A person who sings soprano uses the voice in different ways. It's a different placement of how you use your instrument and where you place your power. If you don't learn how to do it right, you can damage your voice because you're using your throat instead of having everything open."

Forsell discovered that some things that had appeared to be drawbacks in her classical training could work to her advantage in other musical forms. "I don't read music that well," she says. "I'm kind of slow at it. In some ways that was good because I had to learn by ear. You phrase things differently and do things as a story, rather than as a song."

It was that storytelling aspect of singing that attracted Forsell to certain singers and types of material. "I'm a person that wants to listen to things that have a soul to them. I'm drawn to the stories of people living their lives. What I love about cabaret is that it doesn't fit a particular category. It's not just musical theater or just jazz, or folk – but it could be all those things. The commonality is that cabaret artists have something to say that you listen to. You are engaged in what is almost a conversation, as opposed to a passive engagement with a performer."

Understanding cabaret

Forsell had the good fortune to graduate from DePauw at almost the same time that Claude McNeill was starting the American

"I've always been in the wrong generation."

—Shannon Forsell



PHOTO BY STEPHEN SIMONETTO

Forsell poses in The Cabaret at the Columbia Club.

Jazz, cabaret and Carmichael

"This was the first album where I was on the line," says Forsell of her newly released collection of Hoagy Carmichael songs, *The Nearness of You*.

Carmichael, one of The Great American Songbook's most legendary writers, was Indiana-born and bred. What many people may not know, however, is that he played piano at the Columbia Club in 1929. Until, that is, the Club fired him. "He was too jazzy, too peppy," says Forsell.

Fortunately, the piano Carmichael used at the Club is still there, and has been restored by the Columbia Club Foundation.

Given these historic connections, the decision to cover some of the choice gems from Carmichael's songbook came naturally. But, for Forsell, singing these jazz-oriented tunes was a challenge. "I have always really loved jazz, but I don't consider myself a jazz singer," she says.

Enter local jazz powerhouse Rob Dixon. Dixon created arrangements and produced the album with Forsell. He also assembled some top players, including Zach Lapidus, Frank Smith, Greg Artry, and P.J. Yinger. They recorded at Owl Studios.

"This was one of the most fun projects I've ever done," says Forsell. "It was with amazing people, whose focus was the music. Everybody was digging in and wanting it to be the best it could be. I felt like I really had to up my game."



Forsell feels the finished product provides a blend of jazz and cabaret stylings. "It sounds like jazz, but we mixed the cabaret in by interpreting the songs in such a way that pays tribute to the lyrics. I'm really proud of it."

The album is being released and distributed by national cabaret label LML Music. The proceeds from all sales support the Cabaret. To order a copy, go to www.thecabaret.org.

See page 15 for CD release event information.



SUBMITTED PHOTO

Jane Monheit performed at The Cabaret at the Columbia Club in September, 2010.



SUBMITTED PHOTO

Maude Maggart sang songs from The Great American Songbook in October, 2010.



SUBMITTED PHOTO

The Leisure Kings performed at The Cabaret at the Columbia Club between Thanksgiving and Christmas, last month.



SUBMITTED PHOTO

Tierney Sutton will perform this weekend at The Cabaret at the Columbia Club.

Cabaret Theatre at the Athenaeum in downtown Indianapolis.

A cabaret pioneer, McNeill arrived in Indianapolis from New York with his own highly developed approach to cabaret performance. McNeill created what amounted to original revues that assembled a variety of musical styles around different topical themes. It was a style well suited to the Athenaeum's large performance space.

Almost immediately, the American Cabaret Theatre accomplished two things: it gave the Athenaeum — an historic building that had fallen into disrepair — a new lease on life, and provided young performers like Forsell with steady work — a rare opportunity in Indianapolis.

"We were blessed to have a place where we were working all the time," says Forsell. We were a core group, so we had to do it and do it well and learn what it meant to do it well."

Working in the Athenaeum's theater was a learning experience itself. Cabaret is typically an intimate kind of experience, where a premium is placed on the close proximity between artists and audience members. The Athenaeum's layout made this almost impossible. "That space taught me to be bigger than life," says Forsell. "At the same time, how to connect with the audience — not looking out toward them, but at them."

Ultimately, the ten years Forsell spent performing as part of the ACT company served as her gateway to cabaret itself.

"I can honestly say [ACT] is where I grew my love for cabaret and began to understand what it was," she says. "It was a wonderful place to learn the craft."

That craft has its origins in 19th-century Paris. The first cabaret, Le Chat Noir, was located in Montmartre and offered musicians and poets a chance to perform in a casual atmosphere where people felt free to eat and drink. Over time, cabaret evolved a number of forms, including comedy, burlesque and sociopolitical satire.

In the United States, speakeasies offered a jazz-inflected version of cabaret. New York City nightclubs like the Oak Room at the Algonquin Hotel, the Café Carlyle and Feinstein's — the club at the Loews Regency founded by Michael Feinstein, now the Artistic Director at Carmel's Center for the Performing Arts — feature singers associated with music from what's known as The Great American Songbook.

Cabaret, says Forsell, "is a cross between a nightclub and a theatrical experience. It's about being authentic, as opposed to being someone else. The older you get, the easier that is, in some ways. That's another reason I like the artform: you don't have to be an ingénue. In fact, being an ingénue is harder because you may not have as many experiences to build upon."

According to Forsell, cabaret is a theater of self-exposure, where there is nothing between the artist and audience. "It's not about a set. It's not about a costume. There is nothing there to either help or distract from you, the performer. So you better be able to captivate the crowd."

The best cabaret artists, she says, have stories to tell. "There will be a song you've heard a million times. The cabaret artist's job is to make you hear it for the first time. They'll use it in a story or connect to something you've never seen before."

Forsell believes the intimacy afforded by cabaret performance is an experience that many people are hungry for. "For a while, pop music was all flash," she says, "but

we're finding that people are coming back to a more intimate take on life that allows them to bring it down and be drawn in, instead of having things coming at them.

A different model

Forsell was handling marketing and public relations with Keep Indianapolis Beautiful when she was approached by the American Cabaret Theatre to return to the organization as its Artistic Director at the end of 2008.

The company was in crisis.

Following Claude McNeill's retirement

"I'm drawn to the *stories* of people living their lives."

—Shannon Forsell

in 2006, ACT had experienced what Forsell calls "a perfect storm." Not only had the ACT suffered an identity crisis in the wake of McNeill's departure, trying to figure out what kinds of shows it should be presenting, but the cost of rent in the Athenaeum had become prohibitive, audience numbers were running about a third of venue capacity and, to top things off, the national economy was in free fall. ACT was carrying debt amounting to \$350,000.

"The first year was total crisis," recalls Forsell. "Three hundred and fifty thousand dollars of debt. No home. No money to work with."

But rather than fold, ACT's board asked Forsell to offer an alternative vision of what cabaret could be in Indianapolis. "The first thing was to come up with a business model that was sustainable," she says. That meant looking at what didn't work in order to find what did. "What audience could we get without huge amounts of staff and marketing?"

What, in other words, should be their niche?

"The niche," says Forsell, "was going back to true cabaret."

She decided to distill the cabaret experience down its most essential elements: a performer in a small room with an audience at close range. Forsell thought in terms of what she really wanted to see, "really higher quality stuff," and began constructing a season that would present a variety of cabaret genres. She wanted a cabaret whose artists would appeal to a wide-ranging audience and that couldn't be categorized in terms of one type of performance.

Although she was unabashedly inspired by examples set by those in New York — the Algonquin, Feinstein's and the Café Carlyle — Forsell imagined a cabaret that would not be defined by, or limited to, The Great American Songbook.

Meanwhile, she was also designing a much leaner non-profit administrative model, one that required less than half of the ACT's Athenaeum budget, eliminated rent and drastically cut staff.

Forsell realized that if people were going to find out about it, The Cabaret was going to have to make news. Therefore, she set her sights on attracting nationally recognized artists for her stage — which initially materialized when John Irish gave her permission to use his Connoisseur Room on Ohio St. to experiment with her concept.

Then she had to raise the money. "We had to go to all our finders and say [what we were doing] didn't work, but will you still fund us?"

Remarkably, they did. And their faith in Forsell's vision was rewarded. The new Cabaret began to flourish.

During their first year, The Cabaret dealt successfully with most of its debt. Just as important, its programs at the Connoisseur Room started to build a following attracted to Forsell's ambitious and creative approach to programming.

When Irish made it known that he intended to sell his Ohio St. building, The Cabaret embarked on their search for yet another home. Since visiting performers had been allowed to stay at the Columbia Club, there was already the basis for a relationship. This sparked a conversation about using the Club as a venue with Columbia's general manager, Jim Rentschler.

As it happened, the Columbia Club was looking for a way to enliven its public image and, possibly, attract new members. Rentschler and the Club's leadership saw partnership with The Cabaret as a risk worth taking. For The Cabaret it meant access to a nonpareil downtown venue, the chance to present its programs in what Forsell calls "one of the most beautiful rooms in the city."

Coming to The Cabaret

The Cabaret already has a strong lineup of artists scheduled for 2011, with more bookings still in the works. Here are some coming attractions:

Jan. 7, 8: The Tierney Sutton Band: *Desire*

The Tierney Sutton Band are three-time Grammy nominees known for their bold reinterpretations of jazz standards. The evening features songs from their latest album *Desire* along with a preview of their new project *American Song*.

Jan. 15: Special National CD release performance of Shannon Forsell's new CD, *The Nearness of You*

Performance and celebration of Shannon's CD being picked up by a national record label. All proceeds from CDs go towards supporting The Cabaret's programming.

Feb. 12: Love Bein' Here With You with The Cool City Band

Special valentines dinner and dance at The Cabaret with local favorites Shannon Forsell and Jimmy Guilford.

February 25, 26: Andrea Marcovicci Sings the Movies

Marcovicci, "The Queen of Cabaret," pays tribute to great songs in film history.

March 22: Jil Aigrot in Paris Canaille featuring the music of Brel, Piaf, Barbara and Ferré

French chanteuse Jil Aigrot, the voice behind the role of Edith Piaf in the film *La Vie En Rose*, returns to Indianapolis to celebrate National Cabaret Month with an evening of favorites from Brel, Piaf, Barbara and Ferré.

For more dates and programs, go to www.thecabaret.org.



PHOTO BY STEPHEN SIMONETTO

You can see Forsell in person, Jan. 15 at the Jazz Kitchen.

A productive alliance was born: The Cabaret and the Columbia Club recently agreed to a five-year pact.

Presenting at the Columbia Club enables The Cabaret to impress audiences and national artists alike. "It's neat to have all these national people saying to their peers, 'You have no idea, Indianapolis is the coolest place.' To have them compare this room to the room at Jazz at Lincoln Center and other, really big rooms, has been exciting," says Forsell.

It also creates a ripple effect. Andrea Marcovicci, known as "The Queen of Cabaret" for her longrunning performances at the Algonquin Hotel's Oak Room, contacted Forsell and will be performing at The Cabaret for two nights, Feb. 25 and 26. [See sidebar for other upcoming events.]

Cultivating the local

"We have a loyal audience, we have a fantastic space in the premier place in Indianapolis and there are still lots of folks who think it's really special to go downtown and be on the Circle. The setting has a huge amount to do with what it's all about," says Forsell of The Cabaret's accomplishments so far.

But she still wishes it had been easier for her to find teachers and mentors while training in the kinds of music she loves most. To that end, The Cabaret offers master classes with some of its visiting artists.

"We try to get as many artists as we can to either go on-site to a school or do classes [at The Cabaret]," says Forsell. "Some of them are composers who work composition classes at Broad Ripple High, or a Broadway

star will work with kids on interpreting and performance skills – how to do it live."

The Cabaret also offers sessions to life-long learners.

"We are excited to bring [these artists] because there's no mentoring like this in Indianapolis," says Forsell. "We don't live in New York City. We don't have Broadway stars giving lessons everywhere."

Whenever possible The Cabaret offers these classes at no charge. Forsell hopes to expand this assistance through the acquisition of sponsorships. Her long-term plan is for participants to be able to take part in nights The Cabaret sets aside for up-and-coming performers. "We want that to be an integral piece of what we do."

This reflects yet another way Forsell wants to bloom where she's been planted. "You can complain about your city," she says, "that it's not hip enough, or metropolitan, or you can add to it, try to make the changes you want it to have. You get settled in and begin to have your own roots."

She's glad she's here – a feeling that blossoms that much more when an artist like Jane Monheit finishes her show at the Columbia Club, turns to Forsell and says, "This is one of the favorite places I've ever played." ■

CD RELEASE PARTY FOR SHANNON FORSELL'S "THE NEARNESS OF YOU"

Saturday, Jan. 15, 7:00 p.m. & 9:00 p.m. \$15
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See sidebar for more on the CD.



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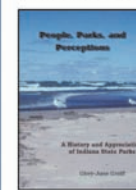
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*People, Parks and Perceptions:
A History and Appreciation of
Indiana State Parks*

By Glory-June Greiff
Trafford Publishing, 2009

Reviewed by George W. Geib

The search to determine what makes Indiana different is a favorite topic for local readers and a question that has engaged some of the nineteenth state's best local writers. Glory-June Greiff suggests that an important part of the answer lies in our state park system.

In her new book, *People, Parks and Perceptions*, she directs our attention to the advocates, administrators and attendees, from Richard Lieber to the present day, who have purchased, preserved, adapted, interpreted and enjoyed the physical and historical features of nearly thirty special Hoosier localities.

Lieber's original vision of natural monuments and pioneer spirit, the great physical transformations wrought by the Civilian Conservation Corps in the Great Depression and the continued demand for amenities by tourists and campers of an automotive era serve as contexts for a focused and entertaining narrative.

Each of the current parks, and several former ones that now serve other fish and wildlife functions, enjoy a capsule history of their own. Many remind us of the importance private benefactors have played in saving some of Indiana's best natural landscapes. All remind us of the power of place in the Hoosier spirit.

—George W. Geib is Professor of History at Butler University.

Go to www.butler.edu/BookReview for more recommendations by the faculty and staff of the College of Liberal Arts and Sciences at Butler University.

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SUBMITTED PHOTO

"Town & Country," by Patricia VanHoy, part of "The Sign Show."

7 FRIDAY VISUAL ARTS

The Sign Show at the Harrison

You might think you don't know **Tim Harmon**, but you probably do. One of Indy's most creative scavengers — think Tim and Billy's and later, Tim and Avi's — Harmon's a mainstay on the artscene, and with **The Sign Show**, he's cooked up a scheme where 60 artists have contributed their work to benefit **Horizon House**, a multi-service day center to empower our homeless. From 6-9 p.m., there will be an artist reception and silent auction; what a great way to start off your First Friday activities — and the new year — by giving back to your community. The **Harrison Center** is located at 1505 N. N. Delaware Street; see www.harrisoncenter.org. For more on First Friday and all that awaits ye: www.IDADA.org. ■



6 STARTS THURSDAY THEATER

Leap into '11 with Elvis

Dance Kaleidoscope presents **The Elvis Project**, a two-part celebration of the raw energy, passion and humor in the songs of Elvis set to contemporary dance numbers that Elvis fans are sure to enjoy. "Elvis in Love," by DK AD David Hochoy, shows off the emotional side of Elvis with a colorful and moving piece set to several of Elvis' love songs, including "Teddy Bear," "Hound Dog" and "Jailhouse Rock." "Taking Care of Business" features Cynthia Pratt's testament to Elvis' iconic sex appeal, charisma and legendary performances with high-energy jazz choreography and 1960s-inspired costumes. Elvis Project will be performed Thursday through Sunday, at the **Indiana Repertory Theatre** (140 W. Washington Street), a span of time that also includes including Elvis' birthday, Saturday, Jan. 8. Tickets range from \$25 to \$37. For more information or to purchase tickets, call 635-5252. ■



PHOTO BY DREW ENDICOTT
DK's Kenoth Shane Patton.

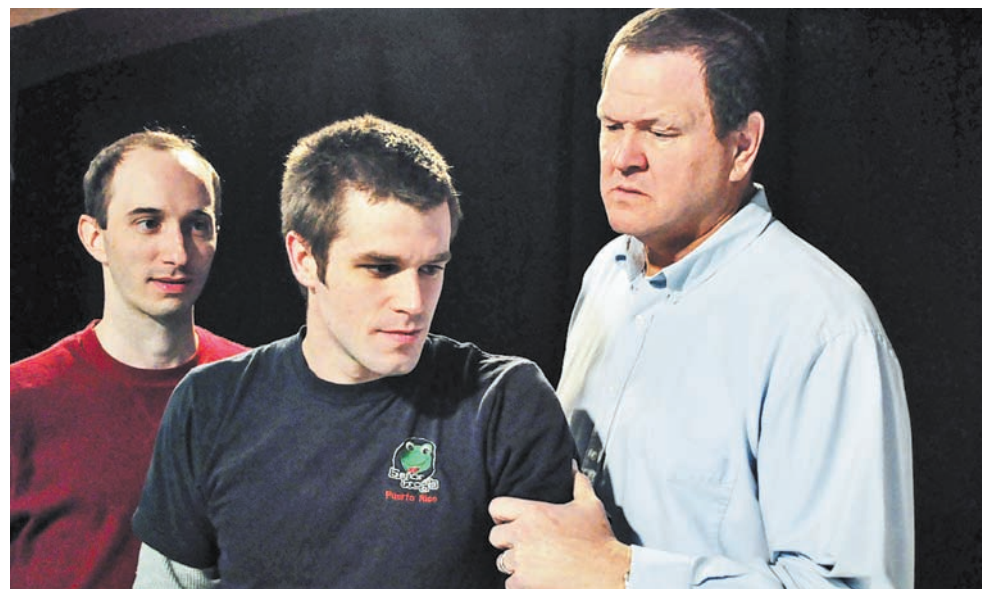


PHOTO BY JULIE CURRY

Scot Greenwell, Matthew Goodrich and Dan Scharbrough star in "Norway" by Samuel D. Hunter, opening Jan. 6, at the Phoenix Theatre.

6 STARTS THURSDAY THEATER

Phoenix presents Norway

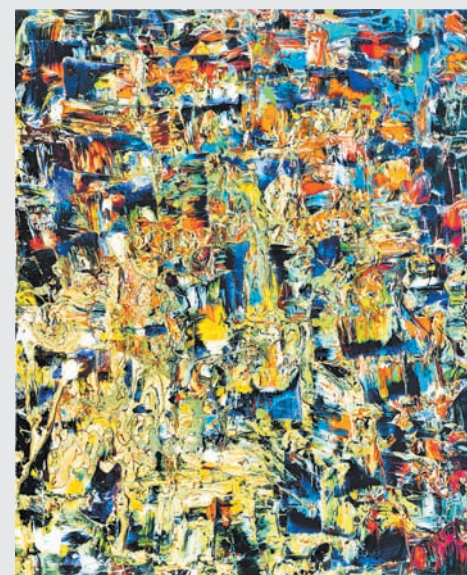
Join the **Phoenix Theatre** (749 N. Park Ave.) for **Norway**, a play about two friends and a father who struggle to escape their dark past and move on with their lives.

Written by Samuel D. Hunter, a playwright-in-residence at the Julliard School, **Norway** presents the tale of Brent and Andy, who ten years back shared their deepest secrets with each other and in the process became forever emotionally tied together. The boys' relationship causes Andy's father to fulfill his own obsession. The play runs Thursday through Sunday every week in January, starting with this Thursday and running until Sunday, Jan. 30. Tickets range from \$15 to \$25. For more information or to purchase tickets, call 635-7529 or visit <http://www.phoenixtheatre.org/flash.html>. ■

7 FRIDAY VISUAL ARTS

Zickler and Rogers: A Solar Approach

ARTBOX (217 West Tenth Street) and the **Skyline Club** (1 American Square) will premiere twin exhibits of work by local artists **Jason Zickler** and **Evan Morrow Rogers**. The event begins at ARTBOX on Jan. 7 at 5:00 p.m. The Skyline's show will begin at 7:00 p.m. Abstract expressionist Zickler's style has been compared to Jackson Pollock. Rogers' work combines aspects of pop art and European surrealism. Both artists embrace bold color and texture. The reception will feature complimentary limousine service between the venues from 7:30 p.m. to 8:30 p.m. Guests can enjoy live entertainment and prizes and are invited to attend the IDADA after-party at the Skyline Club beginning at 9:00 p.m. ■



SUBMITTED PHOTO

Work by Jason Zickler is part of a twin exhibit with Evan Morrow Rogers, opening Friday.



7 FRIDAY VISUAL ARTS

A New Year to Haiti

Hard to believe, but the earthquake that rocked Haiti is almost a year old. To commemorate the lives lost and raise money for the ongoing process of rebuilding, **Provocate-Haiti** presents a collaborative effort of Indiana's finest artists and designers in this event at the **Athenaeum ArtSpace**, 401 E. Michigan St. Models sporting designs by Catou's Berny Martin will walk in an exclusive fashion show, while photographer Amy King's work documenting the aftermath of the disaster will be on display. Original Hoosier artwork will be interspersed throughout the space with that of Haitian orphans' drawings. Having designed the



SUBMITTED PHOTO

T-shirt design by the Cultural Cannibals.

event's T-shirt, DJ Kyle and Artur Silva of Cultural Cannibals will be on hand to provide background music. Admission is free, as is the food and drink provided by Mass Ave Wine Shoppe. For more information: <http://haiti.provocate.org/>. ■

7 FRIDAY VISUAL ARTS

Brad Ford Bell: Unfiltered

The stark, unforgiving setting of Indianapolis in January provides perfect context for **Brad Ford Bell's** haunting landscapes. An exhibit featuring his photography opens this upcoming First Friday at **Gallery 924**, 924 N. Pennsylvania St. The images are quiet, transcendent to some, and will likely make you snuggle up in your coat a little tighter as you wander through the show. His unedited work also includes honest, straight-on portraits of man and beast alike. Meet the artist behind the lens this Friday, 6-9 p.m. during IDADA's monthly art tour. Admission is free; for more information about the meet-and-greet, call 317-631-3301. The Gallery is open Tuesday through Friday, 10 a.m. to 4 p.m., extended to 6 p.m. on Thursdays; www.artscouncilofindianapolis.org/gallery924/. Exhibit runs through Jan. 28. ■



11 STARTS TUESDAY MUSICAL THEATER

9 to 5: The Musical at Clowes

Fans of the 1980 movie *Nine to Five* should enjoy **9 to 5: The Musical**, a new musical comedy straight from Broadway based on the hit movie. It features Dolly Parton's original hit title song along with her new Tony Award- and Grammy-nominated score. This musical tells the story of three unlikely friends who conspire to take control of their company and learn there's nothing they can't do, even in a man's world. *9 to 5: The Musical* has partnered with Dress for Success Indianapolis to give those who donate to the cause a chance to win tickets to the opening night performance. From now until Jan. 7, Indianapolis audiences are encouraged to donate professional women's clothing to the Dress for Success



PHOTO CREDIT: JOAN MARCUS

Diana DeGarmo as Doralee, Dee Hoty as Violet, and Mamie Parrisas Judy in the National Touring Production of "9 to 5: The Musical."

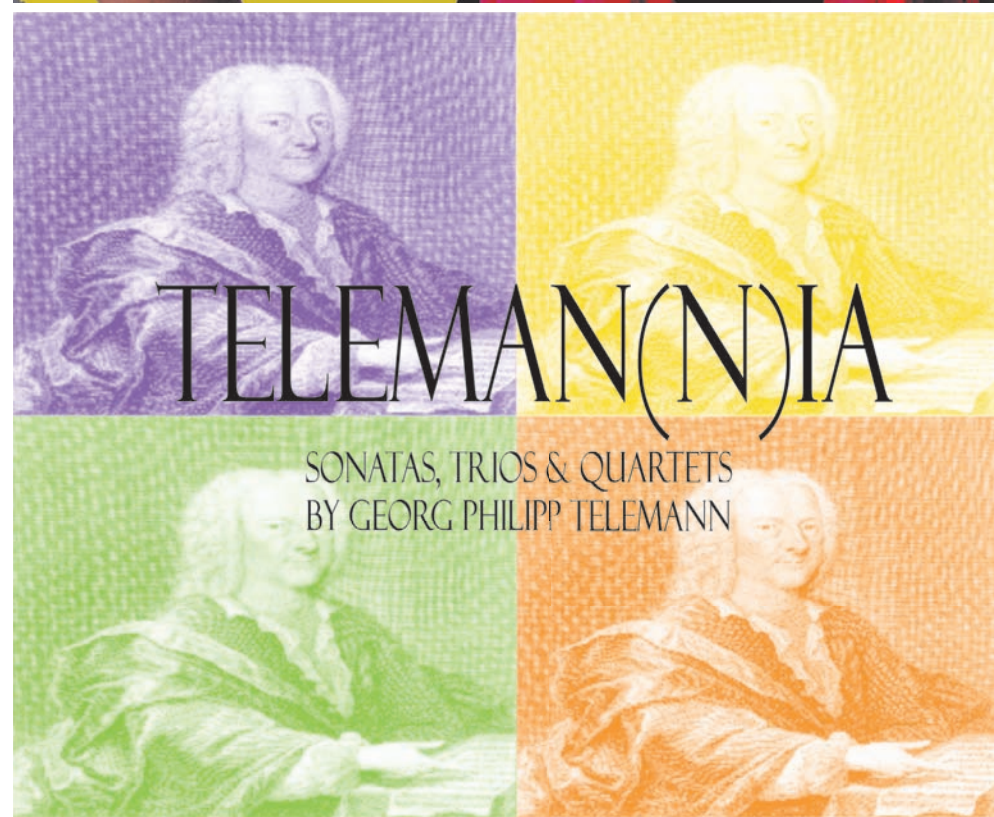
Indianapolis office (820 N Meridian Street) or at any Classic Cleaners location and their names will be entered to win a pair of tickets. The show runs Jan. 11-16 at **Clowes Memorial Hall** (4602 Sunset Avenue). For more information, call (800) 793-7469 or visit www.broadwayacrossamerica.com/shows/9to5.html. ■

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Street art merchandising

Hugh Leeman's multimedia project promotes entrepreneurship in San Francisco's homeless.

BY CATHERINE GREEN
CGREEN@NUVO.NET

Editor's note: Hugh Leeman's show at ARTBOX this past fall was one of the best received, highest rated visual arts exhibits of the year. So when we learned our editorial assistant, Catherine Green, was headed to San Francisco to visit some graduate schools, we dispatched her to find Leeman and check out his work and process, ground level. She returned with this story.

Standing amidst the clutter of his studio apartment in San Francisco's Tenderloin District, hair tousled and clothes splattered with paint, Hugh Leeman looks every bit the part of a bohemian street artist. There's more to this painter's work, however; his art incorporates social justice and awareness to break down class barriers, in his current city and beyond.

Shortly after moving to the Bay Area nearly five years ago, Leeman began working at a soup kitchen near his 6th & Market apartment. "I assumed initially that it was a methadone clinic," he admits. "My perceptions of the neighborhood had become a little bit discolored and more based on ignorance."

It wasn't long before he started talking with the regulars, sketching and taking pictures when they would allow it. "Once you got talking to people, you're like, Jesus, this isn't at all what I thought it was," he says.

His self-funded T-shirt Project was born of a thoughtful gift idea, thanking one of the portrait subjects. Leeman began screen printing t-shirts en masse and passing them out to residents loitering outside of his studio. This practice evolved into something of a business enterprise, though the artist doesn't actually profit from the individual exchanges.

In addition to frequent impromptu giveaways, Leeman distributes the majority of the t-shirts in bulk to his soup-kitchen acquaintances. They then sell the shirts for a dollar a piece, keeping the money for themselves. The small price is perhaps an arbitrary decision on the artist's part; patrons can also pay \$10 if they purchase online.

He gives a nod to Street Sheet, a free publication put out by the Coalition on for the Homeless San Francisco, as the inspiration for his project. The pamphlets have a similar policy of optional payment. "I think I'm one of the few people that buy 'em,"



The artist himself, adding final touches to a portrait.

SUBMITTED PHOTO



"Seeing My Thoughts Off Into The Universe," oil, rust on raw steel, by Hugh Leeman.

SUBMITTED PHOTO

he says. "It's a good thing for sure, but not many people want to buy them."

Welcome to the neighborhood

Since launching this venture, Leeman has become a neighborhood character himself, similar to the residents we met as I shadowed him on a recent giveaway. The men and women who frequent the streets surrounding his studio clearly have come to appreciate Leeman's generosity.

As we stand beside a fold-up table and cardboard box full of shirts, people flock to talk with the artist, bum a cigarette and pick up their apparel.

One man, Adib, stops to express gratitude for Leeman's work after hurrying to grab one of the last shirts. "We want to see him win," he says. "He's in the right place, the right community." Adib invites us to a dinner for the Muslim community just

the studio and the street. His creative process typically begins behind a lens; Leeman takes photos of the people he finds most compelling, creating sketches or paintings from the captured images. He then uses digital printing to copy the portraits for multimedia production. These homeless faces become iconic in postcards, murals, shirts and paintings. Leeman circulates the images, putting up murals and distributing shirts, to draw attention to his neighbors and foster curiosity in more affluent populations.

"The beauty of it was, you just introduced these totally disparate demographics to one another," the artist muses. "I think there's some real potential for something beautiful with that."

Bodily functions and the creative process

Sparking that cultural exchange represents something larger for Leeman. His work, the painter says, is about "forced elemental exposure," bringing outcasts back into mainstream society. That treatment is evident in his technique and materials as well.

Using urine, steel and the natural rusting process, Leeman has stumbled upon a striking creative process in his paintings. "The thing that's really beautiful is, I don't control that," he says. "There's no sense of vanity to saying that's beautiful because I didn't really create it at all, you know?" Leeman sells these pieces to fund the Project, his primary focus.

Besides shirts and metalwork, the artist is most widely known for his large-scale street art, which has appeared in cities across the world, from Atlanta to Tel Aviv. His murals, wheatpaste prints enlarged to the point of distortion, splash faces of politicians and Tenderloin regulars alike across billboards, traffic signs and brick walls.

Leeman uses lifted wallpaper designs as background, prints that audiences are used to seeing indoors. "The human being is intent to be inside, and they're forced outside," he says of his homeless models. "So the idea's to conceptually add some irony to what's going on."

Public art of this magnitude has the unique ability to give voice to those who might otherwise go unheard, to draw significant attention to the invisible. When I ask what he thinks his subjects want to say, Leeman reflects on the damaging effect homelessness has on a person's sense of self-worth. "They don't want someone to know anything in particular about them," he says. "They want someone to know them, period."

The artist hopes that his work will inspire audiences to confront their preconceptions and look at the people they turn away from on the morning commute. He recognizes, however, that his efforts are just "the tip of the iceberg" in bringing about real change.

"That interaction right there," he says, "there's so much more that can be done with that."

around the corner; the artist enthusiastically agrees to swing by later.

But Leeman wasn't always so popular on 6th Street. "When I first started giving the stuff away, people kind of thought I was a cop," he recalls. His first attempts at connecting with the community included offering hand-me-down clothes and supplies, asking if residents would let him take their pictures and perhaps paint them. This tactic was generally unsuccessful.

It wasn't until one of his first portrait models, Ray, vouched for him that he was accepted, then embraced. "Initially the clothes were simply my old clothing, but from there it began to take on a life of its own as people would ask if I could paint them," he explained in a later correspondence. "This urge to be heard inspired putting their portraits on the front of the clothes."

The artist now splits his time between

A team effort

Leeman also knows he can't maintain the operation on his own. "It kind of becomes this self-devouring project," he says. It's an exhausting cycle of painting, printing and promoting. "Just about everything in life is finite when there's just one person doing it."

Though the Project began with a one-man army, Leeman's initiative has expanded to include a small team of reliable distributors, namely Blue, Bernard and Indian Joe, three of his earliest acquaintances in the neighborhood.

The artist has his sights set on further expansion. Several collaborations are in the works, allowing him to use other avenues of artistic expression to get his message out – fashion and documentary film, specifically. Sean Desmond, a videographer who spent the last several months filming Leeman's efforts, has been instrumental in helping him set up these deals. He put the artist in touch with high-end clothing company Black Scale. Leeman hopes the store will carry his simple graphic shirts later this year. "I have this opportunity to start implementing these ideas elsewhere," he says. "And the funding of it's wonderful."

As he continues to develop the Project, Leeman is starting to harness mobile technology as well. His newest approach involves tagging his posters with small



PHOTO BY CATHERINE GREEN

Neighborhood resident Adib poses with his new shirt.

Quick Response barcodes, offering "a uniquely interactive experience with my art and the T-Shirt Project."

The artist explains it as an evolved form of the UPC; any smartphone can scan the poster's code with a free application. Users are then directed to the Project's



SUBMITTED PHOTO

Leeman's original sketch, "Benz."

website, www.voice2voiceless.com, where they can learn more about the initiative. "This furthers the idea of creating a real-life Facebook, extending the opportunity for the community to meet one another," Leeman says. "I'm excited because this elevates the artwork to being a potential community project."

The resulting publicity will no doubt diversify the market for his artwork and apparel. "I always had seen it as advertising for these people and introducing these people to different demographics," he explains. Building on the success of last year's exhibition at ARTBOX downtown, he plans to organize more shows in galleries across the country.

While preparing for the ARTBOX engagement, however, the artist worried that Indianapolis audiences wouldn't connect with his focus or medium. "It's just a matter of letting your own ignorance be dissipated by reality," he says. "I was a bit concerned like, man, this may not speak to people here." But the show was a success, prompting a 4-star review from NUVO art critic Dan Grossman.

"I guess that's what's been inspiring about the idea of expansion," he says, looking back on his first homecoming since leaving Indiana at 18. He hopes that his provocative work will reach those who need cultural exposure the most. "That's the best thing you can do."

To learn more about Leeman's work, purchase a t-shirt or make a donation, visit www.hugheleeman.com. ■

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A&E REVIEWS

BOOKS

INDIANA BARNs

★★★★☆

By Marsha Williamson Mohr; introduction by Duncan Campbell; Quarry Books, an imprint of Indiana University Press, \$29.95; At: 1-800-842-6796, <http://iupress.indiana.edu> or your favorite bookstore. Indiana is barn country. Driving or cycling any roadway in any of the state's 92 counties we encounter barns of different sizes, shapes, design and in various states of splendor or disrepair. Marsha Williamson Mohr's photographs capture barns in their unpretentious moments of bustle, repose or decomposition. Their settings are equally alluring, bounded by trees, surrounded by fields, connected to a silo, or sadly abandoned amidst encroaching weeds and vines. Each barn holds a unique story – patterns of settlement dictating architecture and building materials, advances in agriculture and technology, changing economics and most of all, community and family kinship. It takes an evening of slowly perusing the 152 pages of full-color photographs to realize this book is a keepsake of a vanishing way of life. Duncan Campbell's introduction serves as a guide to architectural terms and their cultural origins. Seemingly a simple structure, a barn in truth is filled with complexity with purpose dictating size, style and location on the farmstead. My favorites reside in LaPorte County (octagonal decorated in 1878, featuring a round ventilator cupola with arched louvered openings), Fayette County (round barn with a clerestory level and a round ventilator cupola), White County (gambrel-roofed transverse masonry dairy barn), Whitley County (gable-roofed, decorated English barn). Worthy as an album, I nevertheless miss a subject index by county and location, style, age of structure and ownership, to give context to the vibrant photographs.

—RITA KOHN

BOOKS

AN OBJECT OF BEAUTY

★★★★☆

By Steve Martin; Grand Central Publishing, 295 pages, \$26.99. The main character in this novel, a young woman named Lacey, is certainly an object of beauty to the men she meets as she sleeps her way to the top of the New York City art scene. It's not so much the meat and bones of her story as it is the soup she swims in that will captivate you if you are in any way interested in the interaction of art and commerce in our time. And Lacey's the perfect vehicle for this; you watch her start out as an entry-level employee at Sotheby's in the early 1990s and end up with her own chic Chelsea gallery at the start of the new mil-



lennium. The text of this novel gains a lot by the insert photographs of paintings and sculptures that Lacey reacts to in various ways. In Willem de Kooning's crudely painted Woman I, Lacey recognizes her own qualities. Martin writes; She knew she had sexual resources that remained sheathed. But one day, when she used them, she knew her true face would resemble de Kooning's painted woman. Lacey is most fully a subject when contemplating such works of art. Her characterization elsewhere is elsewhere about as thin as rice paper. But Martin, who is an art collector himself — in addition to his more widely known identity as actor, comedian, and musician — writes with convincing authority here about a milieu about which he is clearly passionate. And when reading this book, it's quite possible some of that passion will rub off on you.

— DAN GROSSMAN

MUSIC/DANCE

YULETIDE

★★★★☆

Indianapolis Symphony Orchestra, Hilbert circle Theatre, New Year's Eve, Dec. 31. Indianapolis Symphony Orchestra ushered 2011 in with style, elegance, taste, panache, verve and wit with a Viennese waltz and polka themed program. Sean Newhouse returned to Indianapolis to conduct the ISO from his new post as assistant conductor to the Boston Symphony Orchestra and music director James Levine. Newhouse proved yet again his forte for teasing out the essence of a work, not merely getting the notes right. ISO players were on target viscerally for a dozen selections, three each of which were in concert with coloratura soprano, Jennifer Zetlan and Dance Kaleidoscope. It's not hyperbole to state, "Zetlan is swiftly garnering recognition for her artistry and captivating stage presence." She was one stanza into Johann Strauss, Jr.'s "Voices of Spring" when the audience acknowledged her vocal and acting artistry. Again, with the arias, "Villia" from Franz Lehar's "The Merry Widow," and "I Want to be a Prima Donna" ("Art is Calling For Me") from Victor Herbert's "The Enchantress," Zetlan's chemistry gifted us with dimensional characters, placing their engaging personalities in context with the larger work. Dance Kaleidoscope brought a swirl of blue-indigo-violet costuming to sweepingly complex waltz steps punctuated by interludes of asides and designations amidst a formal Ball. In a complete turn around, a duet imbued Strauss, Jr.'s amusing and fun-filled "Tritsch-Tratsch [Chit-Chat] Polka with flirtatious charm. For Josef Strauss' "Spharenklänge Walzer [Music of the Spheres]," David Hochoy choreographed a universe of moon, sun, stars, constellations and planets appearing, disappearing, twirling, revolving, in configurations suggesting a very busy schedule of time and season changes. Throughout their collaboration with ISO players, DK dancers delivered lovely flowing lines and graceful interactions. A show stopping acrobatic solo by George Salinas interjected speed into a perpetually moving cosmology. The ISO players earned applause on their own for Strauss Jr.'s Overture to "The Fledermaus," "Pleasure Train Polka," "Eljen a Magyar," "Beautiful Blue Danube Waltzes" and the audience participation "Radetzky March" composed by Johann Strauss, Sr.

—RITA KOHN



SUBMITTED PHOTO

The cast from Beef and Boards' production of "The 25th Annual Putnam County Spelling Bee."

THEATRE

THE 25TH ANNUAL PUTNAM COUNTY SPELLING BEE

★★★★☆

Beef and Boards Dinner Theatre. Q: What's the most fun way to define and spell "vulnerability"? A: An evening at Beef & Boards experiencing the 2011 season opener deftly directed by J.R. Stuart and choreographed by Doug King as a cross between *Saturday Night Live* and Edgar Lee Master's *Spoon River Anthology*. Six overachieving teenage misfits representing schools from around Putnam County vying for the trophy and \$200 and a shifting number of questionable mature adults flash themselves in and out of past and present and reality and fantasy worlds to present a mosaic of characters whom you carry away, even though their revelatory songs aren't hum-able. The fast moving production features among its non-stop "shtick" a show stopping production number covering the gamut from acrobatics to Zen ("I Speak Six Languages"), a touching dysfunctional family portrait ("The I Love You Song"), insightful self-analysis ("I'm Not that Smart" and "Woe is Me"), and a daringly off-color admission ("Chip's Lament"). With updated touches (hand sanitizing at the top of the show) and references to local events, this decade-old Tony-award winning play blatantly offends and then turns around to make a couple of telling points about winning or losing, fitting in or being on the fringe, meanness and compassion. In the end, you recognize this testosterone, angst-ridden, interlude of pandemonium serves up an insightful slice of

—DAN GROSSMAN

life. Bravo to the 3-piece combo, scenic, light, sound and costume designers, and the audience members willing to join the zany antics on-stage. Through Jan. 30; 872-9664; www.beefandboards.com

—RITA KOHN

VISUAL ARTS

JINGLE RAILS: THE GREAT WESTERN ADVENTURE: PAUL BUSSE AND APPLIED IMAGINATION

★★★★☆

Eiteljorg Museum the icons of the American landscape are the main attraction in this giant model train set. The big daddy of them all, a replica of the Grand Canyon, is connected to other natural wonders by bridges bearing tracks for G-scale model trains. And the large-scale trains chug along on the tracks above your head with industrious urgency. Amongst the network of bridges, trestles and tunnels stands a Northwest Coast native village, among other villages and towns. The railroad, of course, wasn't a passive player in the American Indian's demise. This touchy subject isn't intentionally addressed here but at least Native American culture is represented, considering the venue. Another victory for verisimilitude, per the press release, is the fact that the Grand Canyon, Yosemite and Mt. Rushmore are all recreated out of natural materials. The stratification effect in this Grand Canyon replica is achieved with layers of scrap cedar — the medium of choice here. This exhibit might make you hearken back to pre-WWII America, when rail travel out west was a realistic option; it might also make your child beg for a train set next Christmas. Despite the emphasis on natural wonders, this is a site-specific installation. That is, there are models of Soldiers and Sailors Monument and Chase Tower — icons of the Indy skyline — competing here with the Grand Canyon for your attention. Through Jan 9; 317-636-9378, www.eiteljorg.org.



SUBMITTED PHOTO

You only have until Jan. 9 to get to the Eiteljorg for the "Jingle Rails" exhibit.



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SONY PICTURES

Homegrown rejuvenation

Pogue's Run Grocer brings a fresh outlook in food to the lower east side

BY CATHERINE GREEN
CGREEN@NUVO.NET

Just inside the glass doors of a storefront at 10th & Rural, boxes of fresh, juicy apples greet customers. To the right, vibrant heads of broccoli, squashes and various breeds of lettuce line the walls. The brilliant colors of produce match those of the mural on the exterior of the building. From its compact site on the lower east side, Pogue's Run Grocer intends to be the spark that ignites the healthy, local food movement in Indianapolis' low-income neighborhoods.

"Communities benefit from the improved health of their members," said general manager Greg Monzel of the grocer's projected impact, "and through having a venue where the community can come together around making good choices for themselves and the environment."

Three years in the making, Pogue's Run Grocer, Indy Food Co-Op's latest initiative, opened its doors for business last Wednesday, Dec. 29. The grocer provides Indianapolis residents with organic and local produce, as well as specialty gluten-free and soy-based foods and all-natural hygiene products.

This inventory stands in sharp contrast to that of the convenience stores that previously held rank as the neighborhood's primary food suppliers. Nearby locations of both Marsh and Kroger abruptly closed several years ago. East-side organizers reached out to Kroger following the site's demise, but were ultimately thwarted by a covenant in the deed that prohibited reopening. The neighborhood was left with a gaping void in access to proper nutrition.

Now, Pogue's Run has brought community members together to improve the area's economic and physical health. In its new life, the repurposed appliance store will not only provide access to good food, but also create jobs in the immediate neighborhood as it supports local farmers and producers. Its influence has already drawn businesses with similar philosophies to the area — a community-supported agriculture (CSA) plot just put down roots nearby. The CSA allows interested patrons to buy shares of produce and encourages community members to get their hands dirty as they learn about food production.

Monzel can speak with authority to the benefits of plant-based nutrition, specifically their capacity for combating chronic disease;



Greg Monzel, general manager of Pogue's Run Grocer.

PHOTO BY MARK LEE

the store's manager was a clinical herbalist and has experience in CSAs. "Plants contain many nutrients that are not recognized as vitamins or minerals," he explained, "but that have powerful influence over physiological expression."

He expressed concerns about the prevalence of both diabetes and heart disease in the surrounding low-income neighborhoods, where access to healthy food is limited at best. He and the rest of the grocer's team hope to address this crisis in wellness.

To that end, there are plans to offer health education and instruction in proper nutrition through lectures and demonstrations, supplemented by the grocery's offerings. "We are helping build a sustainable community," Monzel said, "by building locally-controlled and cooperatively managed center[s] for healthy foods access and education." He pointed across the street to Made for Each Other, a project of Big Car Gallery, which houses an ideal space for programming. "There's even a kitchen for cooking classes," he noted.

Securing a future of good communal health, the grocery has reached out to younger generations by establishing a partnership with

Pogue's Run Grocer

2828 E. 10th St.
317-426-4963; poguesrungrocer.org.
For more on Indy Food Co-op:
indyfoodcoop.blogspot.com.

HOURS

MON. - FRI. 10 a.m. - 8 p.m.
SAT. 10 a.m. - 6 p.m.
SUN. 12 - 5 p.m.

Arsenal Tech administrators. Student volunteers of the nearby high school are responsible for the larger-than-life mural on the side of the building, based off of contest winner Todd Decker's design. Store leadership plans to teach these students about marketing sustainable produce. Eventually, they may even offer in-store internships.

Pogue's Run organizers invite the public to a grand opening on Saturday, Jan. 15 from 2 - 6 p.m. Monzel et al. hope to have local vendors on hand to introduce people to their farmers, furthering the grocer's goal of teaching residents about food production and, as Monzel explains, "make those connections between rural farmer and urban consumers." ■

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BEER BUZZ

BY RITA KOHN



EVENTS

Jan. 5 - Binkley's, in the Kessler Room; 7 p.m. Representatives from Stone Brewing Company and Cavalier Distributors with featured brews: Lucky Bastard, Ruination, Double Bastard, Sublimely Self Righteous, Oaked Arrogant Bastard (while it lasts) and "a Very Special Surprise Brew."

Jan. 6 - Rock Bottom Downtown; 6 p.m. Tapping of Chocolate Stout.

Jan. 6 - The Ram, Fishers; 6:30 p.m. Tapping of Coo Coo for Cocoa Stout, which combines an Oatmeal Stout base that oozes caramel, roast and dark fruit flavors with pure Cocoa added to create a decadent chocolate flavor and Dry-Hop Delusions, an India Brown Ale that features three different hop varieties added post-fermentation.

Jan. 11 - [Beginning Brewing Class. Great Fermentations; 6 p.m.]

Jan. 12 - Rock Bottom, 86th St; 6 p.m. Tapping of Tripel Trouble.

AROUND THE TABLE

At Broad Ripple Brewpub, Kevin Matalucci brewed Wobbly Bob American Pale Ale because "my family is coming to visit and that's what they like to drink at Christmas." NUVO tried it fairly fresh, with an appetizer plate of chicken fingers and mixed baked vegetables. Wobbly Bob, true to APA style, is bigger than the classic European pales. Its citrusy dry, refreshing cascade hop qualities cleanses the palate and partners nicely with anything on BRBP's menu. Malt sweetness balances and combines with a second layering of piney hopiness for a smooth finish and full-mouth feel.

At home, try Oude Zuipers Belgium Tripel Ale, a liquid masterpiece from Brouwerij Van Steenberghe in Brugges. The 11% alcohol is masked with a fruity, sweet, malt balance. Equally lovely would be Indiana's own Oaken Barrel Epiphany Abbey-Style Tripel, which achieves richness through aging in the bottle. With the apple-cranberry-Indiana maple syrup compote we uncorked Portland, Oregon's Cascade Brewing The Vine Northwest Style Sour Ale. Described as a "Malt Beverage Aged in Oak Barrels and Brewed With Grapes," white wine grapes matched the malt and spices perfectly for a lingering multilevel taste sensation. Upland's Lambics and Sour Ales would be every bit as compelling.



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I Love You Phillip Morris

BY ED JOHNSON-OTT
EJOHNSONOTT@NUVO.NET

★★★★☆ (R)

How in-your-face can a movie get? *I Love You Phillip Morris* presents the outrageous fact-based adventures of a notorious con man, as told by the guys who made *Bad Santa*, with echoes of *Raising Arizona*. And it stars Jim Carrey. Excess piled on excess, starring the King of Excess. Hope you're in the mood.

Con artist extraordinaire Steven Russell is currently behind bars in Texas, serving a ridiculously long sentence (144 years!) for repeatedly treating authority figures the way Bugs Bunny treats Elmer Fudd. At various times he successfully passed himself off as a judge, a doctor, an FBI agent and a lawyer. He became the chief financial officer of a company using phony credentials. He faked a terminal illness. And he escaped from prison over and over – on Friday the 13th, the birthdate of his beloved Phillip Morris.

I Love You Phillip Morris is a gay love story, and if the notion of two men having sex makes you uncomfortable, there's a good chance you'll find yourself squirming as much as two men having sex during a big, sweaty, thrusty scene early in the film that informs the audience of Russell's orientation. Just in case the visuals aren't clear enough, Russell's partner offers a loud verbal description of what the fellows are doing.

Excess piled on excess. *I Love You Phillip Morris* works best when it's moving along all cheerful and brisk, high on its own audacity. When the movie tries to get serious, it sputters.

Jim Carrey puts his all into the role. How's that for a scary sentence? Steven Russell is a larger-than-life character and Carrey mixes his Serious Actor stylings with his Anything for a Laugh comedic straining. I'm not a fan of Carrey the Serious Actor – too hammy – and even less of Carrey the Comedian, because of his tendency towards leering gooniness. Watching someone trying too hard is grating, and Carrey can really get on my nerves. That said, he does better work here than in most of his films. With *Bad Santa* filmmakers John Requa and Glenn Ficarra taking the *Raising Arizona* approach, adding a cartoonish edge is no crime. But watching Carrey as Russell batting his cow eyes while pretending to be terminally ill is pretty hard to watch.



Rodrigo Santoro and Jim Carry ham it up in "I Love You Phillip Morris."

PHOTO BY

Oh, and the love story is unconvincing. Ewan McGregor offers a mild performance as Phillip Morris, playing the soft-spoken character as a befuddled Southern belle. Russell proclaims his love for Morris and the two are given to broadly theatrical displays of their romance, but for the most part, it appears that Russell is mostly in

love with the idea of being in a grand love affair, and that Morris is swept up by all the attention and fuss.

I Love You Phillip Morris is big fun when it serves as a spirited illustration of a real-life tall tale. The over-the-top parts work. It's the little, human moments that don't. ■

FILM CLIPS

The following are reviews of films currently playing in Indianapolis area theaters. Reviews are written by Ed Johnson-Ott (EJO) unless otherwise noted.

| | | |
|-----------|---------------------------------------|--|
| OPENING | COUNTRY STRONG (PG-13) | Drama centered on a rising young country music songwriter (Garrett Hedlund) who sparks with a fallen star (Gwyneth Paltrow). Together, they mount his ascent and her comeback, which leads to romantic complications involving her husband/manager (Tim McGraw) and a beauty queen turned singer (Leighton Meester). 112 minutes. |
| | SEASON OF THE WITCH (PG-13) | Nicolas Cage and Ron Perlman star in a supernatural action adventure about a heroic Crusader and his fellow soldier who must transport a woman accused of being a witch to a remote monastery. The arduous journey tests their strength and courage as they discover the girl's secret and battle a terrifying force that will determine the fate of the world. 98 minutes. |
| | BLOOD SIMPLE (R) | The Coen brothers burst on the scene in 1984 with this beautifully shot crime drama and it's been one accomplished film after another since. If you haven't seen this one in awhile, it's time to revisit; if you've never seen it, then you need to get up to speed on your scholarship of the Coen bro's oeuvre. At the Indianapolis Museum of Art, part of their Winter Nights Series, screening Friday, Jan. 7 at 7 p.m. only. \$5 for members / \$9 general public. 99 minutes. |
| FIRST RUN | TRUE GRIT ★★★★☆ (PG-13) | The Coen brothers' <i>True Grit</i> is based on Charles Portis' original novel, not the movie, so fear not, John Wayne fans, the Coens have not set out to desecrate the American icon. Young Hallie Steinfeld casts a commanding presence — she takes the shaky notion of a 14-year-old girl imposing her will on rugged, egocentric grown men and makes it plausible. Jeff Bridges as Rooster Cogburn is effective, Matt Damon does a good job as the blustery La Boeuf, and the rest of the cast, including Josh Brolin and Barry Pepper, acquit themselves well. Roger Deakins' cinematography is gorgeous — so many beautifully bleak images — and Carter Burwell's score — reportedly inspired by Protestant hymns — plays off the dominant themes of the film nicely. The screenplay, by the Coens, is mannered — no contractions allowed and everyone's speech is very well-composed. Listening to these people talk is such a pleasure. <i>True Grit</i> is an odd bird, a melancholy adventure with an abundance of striking images and memorable words. Joel and Ethan Coen have done it again. |
| | TRON: LEGACY ★★★★☆ (PG) | I didn't have high hopes for the sequel to the 1982 tale of a whiz kid (Jeff Bridges) who gets zapped into his own video game — I mean, aside from the general idea and watching the light cycles make 90-degree turns, the original was pretty lame. All I wanted from the 2010 update was inventive eye candy and a strong sense of fun. What I got was a pompous epic-wannabe that runs around two hours but feels like three. The computer-world visuals are impressive initially, but the color palette is stunted and — no matter how well-rendered the pictures are, we've seen them all before. Oh, and the light cycles don't make 90-degree turns anymore. There is one fun scene in the movie, when Michael Sheen turns up playing a flamboyant David Bowie circa Ziggy Stardust guy who seems to have strolled in from <i>Logan's Run</i> . Alas, the scene only lasts for around five minutes, then the goings get turgid again. 125 minutes. |

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Climbing with Slothpop

Indie-pop group finishes debut at unhurried pace

BY GREG WINGET
MUSIC@NUVO.NET

Sitting with local indie rock band Slothpop in frontwoman Kristin Newborn's living room, the air is full of infectious positivity. Like a family of three-toed sloths lounging in a treetop after an arduous climb from the ground below, the members seem satisfied and confident — and with good reason. They've just finished work on their self-titled debut album, an experience that, for many of the band members, was one of great emotional and artistic growth.

"It was like we needed something to just make it feel worth doing, something to re-inspire us and remind us that there's a reason to be doing all of this," bassist Drew Malott explains. "When you go a long period of time without satisfying your creative side, it starts to really become a burden."

The band will self-release the self-titled album January 8 at Radio Radio, joined by Muncie's The Bonesetters and Flotation Walls from Columbus, Ohio. The album is earnest, dense and relentlessly catchy, defined by the lilting power of Newborn's voice, Dan Zender's flowing guitar melodies and the band's impeccable, magnetic songwriting.

It's a wonder the album isn't being released on a label, local or otherwise. But there are benefits to staying completely independent, according to Eison.

"There's a kind of autonomy that's nice to self-releases, especially your first album," Eison said. "We've had a lot of support behind us to allow us to self-release in a way that's still going to be fruitful for us as a band, and everything has kind of been on our own time."

The seventh sloth

A big part of that support is producer Andy Fry, who drummer Bryan Unruh refers to as "the seventh member of the band, like how George Martin was the fifth Beatle." Fry recorded the band at Queensize Studios, employing a loose, experimental approach that allowed the group to perfect the record over several months.

"This whole process that we had for this album — where we were mixing and editing and overdubbing all at the same time — it's all resulted, I think, from the way that Andy and Drew kind of fell in love with the album and became such an integral part of it," Unruh said.



Slothpop — Dan Zender, Bryan Unruh, Kristin Newborn, Andrew Malott, Lauren Eison — hang out in Newborn's living room.

Malott, a Ball State recording arts alum and co-producer on the album with Fry, wasn't a band member when the recording sessions began. But after cellist Jeff Vyain left the band, moving to New York this summer to pursue his longboarding career, Malott ended up joining Slothpop on bass, an instrument he had never played before.

Vyain can still be heard on each of the album's tracks and will return to Indy for the release show.

"I think that Drew came in and was the perfect match, just what we needed to be there," Eison said. "The way he thinks about music is similar to the way Jeff thought about music, and I think that when we all play together as a full band like we are on the album, it's going to be pretty magical."

She was a Young American

Many of the songs on the new album were inspired by Newborn's time in The Young Americans, a theatrical troupe comparable to Up With People and comprised of young people aged 15 to

21. Newborn and the Americans spent three-month stints on the road, teaching students an hour long show one day, performing it the next and then moving on.

"My job on tour was to find a singer-songwriter in every town," Newborn said. "It really shaped me, in a way, just

because I was working with so much new music."

The danceable, single-worthy "Kokoro" ("heart" in Japanese) from the new album was inspired by the time Newborn spent in Japan. The song, along with many others that made it to the record, was written by Newborn during a period of solitary bedroom recording that followed her return to her hometown of Indianapolis.

Despite this origin, each song, and the band's current songwriting process, has evolved into a group effort, according to Newborn.

"[The other band members] have put their own color on the songs," Newborn said. "It's all of us now."

Keeping with the leisurely nature of their namesake ("Sloth" is one of Newborn's nicknames, which she said was given to her because she does

"We've had a lot of support behind us to allow us to self-release in a way that's still going to be fruitful for us as a band."

—Lauren Eison, vocalist and guitar



Cover art for *Slothpop*

"things on her own time"), the band has moved forward unhurriedly.

"I feel that we are where we need to be right now and this album is being released at the time it needed to be released," Eison said. "It wasn't rushed, it wasn't pushed, we didn't have to answer to anybody and I think that things have kind of fallen into place in a way that's best for the band." ■

SLOTHPOP, FLOTATION WALLS, THE BONESETTERS

Radio Radio, 1119 E. Prospect St.
Saturday, Jan. 8, 9 p.m., \$7, 21+



FROM THE BLOGS...

(A SOMEWHAT RANDOM SAMPLING OF BLOGS POSTED EVERY WEEK TO NUVO.NET)



Peter Evans

SUBMITTED PHOTO

Up The Pucks!

Finally, a podcast combining hockey and punk

BY KELSEY SIMPSON

"I used to be a man of varied interests, now I have two." So says local musician **Peter Evans**, whose podcast "Up The Pucks!" (upthepucks.com) teases out the connections between, wait for it, punk rock and hockey.

Evans, whose band, lafrate, is named after hockey star Al lafrate, wasn't always so eager to compare and contrast his two loves. Sure, his family says the second word he ever said was "hockey."

But, says Evans, "It wasn't until I started a blog during my latter years in college called 'Hoosier Hockey' that I decided to start seeking out the connection. I think it was mainly to see if I was not insane."

A new episode of Up The Pucks!, which Evans co-hosts with fellow hockey and punk rock enthusiast Brandon Gee, premieres every Friday, and often features special guests on hand to discuss their favorite team. The two have also created a station on Pandora whose playlist includes each song played on their show.

Evans credits his love of the sport to growing up in "The Region" when the Blackhawks fielded a great team. It wasn't until he was a freshman in high school that Evans really took to punk rock.

"One thing I noticed early on going to shows was hockey fans," Evans claims. "While sports weren't really discussed, it seemed that hockey had this special exception."

Certainly there are some obvious correlations between his two interests. Just as a mosh pits erupts at a show, so do fistfights, and sometimes brawls, between players on the ice. Evans is also quick to point out that both hockey and punk rock tend to nurture insanely-committed fan bases — and a pretty solid amount of distrust for "outsiders" within said fan bases.

So for those of us in Indy ready to pick up a stick and pogo our way across the pond, what should our playlist look like? "First and foremost, I would really recommend that people do not play pond hockey in Indy," Evans suggests. "It's too warm down here in winter to sustain anything close to safe ice to skate on. Also, playing on an icy driveway is suicide."

Point taken. Perhaps if we paid a visit to Pan Am Plaza? Having taken all proper precautions, Evans shares his picks:

● "DEAR COACH'S CORNER" by Propagandhi

I mean, c'mon. This is the best combination of

punk rock and hockey. It's probably my favorite song of all time for the message it sends.

● "I DON'T WANNA BE A NEW YORK RANGER" by The Hextalls

It's just a comical pop-punk song that takes a jab at the Rangers. The title even mocks a song that The Misfits put out called "I Wanna Be A New York Ranger".

● "TIME TO GO" by Dropkick Murphys

Dropkick Murphys have always been huge supporters of their hometown Boston Bruins, including playing a post game concert a few years ago. "Time To Go" is a song about their beloved Bruins and it's worth a listen, especially if you're a fan of old time hockey.

● "THE HOCKEY SONG" by The Hanson Brothers

D.O.A. also covered this song which is beloved by hockey fans, but I believe The Hanson Brothers did a better job of it. Also, how could you hate on a band named after characters in the greatest hockey movie of all time?

● "DO YOURSELF A FAVOR" by Comeback Kid

I listen to this song before every one of my hockey games and it gets me pumped before I hit the ice. ■

2010 in Review: Jam scene

BY DANIELLE LOOK

● BEST SHOW: LADYMOON IN LOUISVILLE

In February, local progressive rockers Ladymoon headlined the official after-party for the premiere of *My Bloody Wedding*, an independent movie by Indiana filmmaker Morgan Mead. Knowing a two-hour road trip to the Louisville concert would be less than convenient for their fans, Ladymoon made arrangements for a chartered bus to transport Indy residents to and from the show. A cool \$20 ticket covered the ride to and from Louisville (during which beer and Jell-o shots were provided), admission to the show and access to one of the wildest (and most responsible) parties of the year.

● BEST BAND: TWIN CATS

After last year's successful release of their sophomore album *Thick*, The Twin Cats entered 2010 with ambition. This summer, the funk quintet played at eight music festivals, including the nationally-recognized Summer Camp. Although misfortune struck in August when the band was robbed of nearly \$15,000 worth of equipment in Chicago, they were able to complete their tour with the help of loyal friends (including members of the Chicago jam band Umphreys McGee). Furthermore,



Waldemere Revival

PHOTO BY ROBERT COULSON

exponential growth in the size of their local following prompted The Mousetrap to begin charging a modest, but well-deserved, \$3 cover for Twin Cats shows.

● BEST FESTIVAL: KNOLLFEST

The third annual Knollfest, which always falls the first weekend in October, was hindered early in the day by steady rainfall. But once the showers let up, the salvageable hours of the festival featured prominent names in local jam and hip hop as well as emerging electronic artists and rock bands from across the region. Headliner Future Rock's,

afterparty performance at The Mousetrap stunned nearly all in attendance.

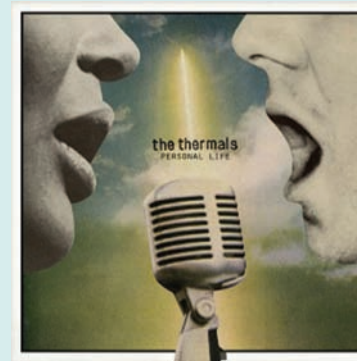
● HARDEST TOURING BAND: WALDEMERE REVIVAL

Thanks to an ambitious touring schedule and plenty of elbow grease, Waldemere Revival is playing bigger venues this year, and landing gigs at established music festivals (such as Indiana's own Wuhnruth). The ambient folk rock group, one of Indianapolis' hardest working bands, played more than 120 shows in seven states over the course of 2010. ■

Least worst punk of 2010

BY NICK SELM

2010 has been a great year for music. And it's been a great year for punk music in particular. Here's a list of the top five records that dominated my turntable this year.



5. THE THERMALS - PERSONAL LIFE:

The Thermals are a resilient little pop-punk band. They have kept their vitality and energy throughout the course of five studio albums and aren't showing any signs of slowing down. Their most recent offering, *Personal Life*, turns away from the hefty subjects of religion and death considered on their previous records and focuses on interpersonal relationships. The album opens with the assertive "I'm Gonna Change Your Life" and ends with the impressively humble "You Changed My Life."

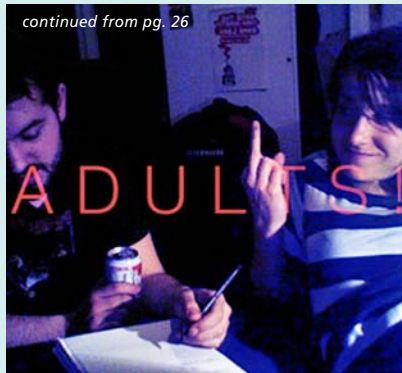
4. AGAINST ME! - WHITE CROSSES:

I don't think any band has received more shit for selling out than Against Me!, once the undisputed champions of the underground punk scene. Frontman Tom Gabel's powerful lyrics and gripping music made Against Me! the soundtrack of an entire movement. Five years ago, they announced that they were signing to a major label and their army of fans screamed their discontent throughout the message board world. Their most recent album, *White Crosses*, caught a lot of flak, but in reality, was a great rock'n'roll record. Sounding less like The Clash and more like The Replacements this time around, Against Me! still writes great, diverse songs. The jaded reflection of "I Was A Teenage Anarchist" fits perfectly with the political discontent of "Suffocation" and the inspirational "Bamboo Bones." Get off your high horse and enjoy *White Crosses*.



continued on next page

continued from pg. 26



3. BOMB THE MUSIC INDUSTRY! - ADULTS!!!: SMART!!! SHITHAMMERED!!! AND EXCITED BY NOTHING!!!!!!!:

Bomb the Music Industry! is an incredible band. Not only does each album outpace the one before, head honcho Jeff Rosenstock still manages to keep ska music relevant. On this ambitious EP, the band pulls out all the stops and creates a perfect mess of punk, ska, pop, indie rock and hardcore. The opening track, "You Still Believe in Me?" is an ode to feeling defeated — and Brian Wilson. The hidden gem of *Adults!!!*, is the slow, noisy rocker "All Ages Shows," which chronicles the abusive relationship between punk rock and its aging fans in a manner that will please both Pavement and Fugazi enthusiasts. I think it's safe for me to say that, for the moment, I have more faith in Bomb the Music Industry! than in any other band in existence.



2. GROWN UPS - MORE SONGS:

I've gushed and gushed about these youthful emo-revivalists during the past twelve

months. And the band, whose sound mixes the energy of early Saves The Day, the emotion of Braid and the musicianship of Built To Spill, deserves every ounce of hype. *More Songs* is the full-length follow-up to their popular demo *Songs*. The Northwest Indiana four-piece took their fresh sound on tour across the United States and Europe this year, ensuring that their next album will be eagerly awaited. Songs like "Surprise Party" are so energetic and creative, it's impossible not to clench your fists and sing along.



1. THE DOPAMINES - EXPECT THE WORST:

I've always had high expectations for The Dopamines, but when I finally got to listen to *Expect The Worst*, I was completely blown away. The opening track, "You'd Make A Good Horsecop," explodes with Dillinger Four-styled thrash-pop and that booze-soaked Cincinnati sound. The album soars into new pop territory with the outstanding single, "Public Domain," which is my favorite song of 2010. The rest of the album sings the praises of functional alcoholism and reminds us that, even if we don't have any job prospects, we aren't completely worthless. Tracks like "Cincinnati Harmony" and the epic closer, "It Couldn't Really Be Any Other," ensure that there are no dull moments on *Expect The Worst*. The Dopamines are spearheading the Midwest punk rock underground revival. Releases like this will turn ears from the coastlines and back to the heartland. ■

Roots rock albums due this winter

BY ROB NICHOLS

Some strong roots-rock albums will arrive over the next few months. Todd Snider's song/spoken word set sounds interesting and odd, the Drive By Truckers will offer greasy R&B and new stuff by Lucinda Williams and Hayes Carll will start Americana fans vibrating.

JANUARY 11

- **RUSTY BLADEN** - *One Live Night* - The Hoosier roots-rocker channels his inner Tom Petty with his full band, the Designated

Drivers, in a live recording captured at a historic theatre in Scottsburg, Indiana.

JANUARY 18

- **SOCIAL DISTORTION** - *Hard Times And Nursery Rhymes* - Mike Ness growls some rock for ya.

FEBRUARY 1

- **TODD SNIDER** - *The Storyteller* - Live songs and musings from the East Nashville boy genius.

FEBRUARY 15

- **CHAMBERLIN** - *Bitter Blood* - An ironic title so close to the lover's holiday.
- **DRIVE BY TRUCKERS** - *Go-Go Boots* - Featuring songs recorded concurrently with last year's *The Big To-Do*. DBT's Patterson Hood told knoxville.com that *Go Go Boots* has "more of an R&B vibe to it than *The Big*

continued on next page

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SAT., JAN. 15TH THE TWIN CATS

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1/26 CAMERON MCGILL - WHITE RABBIT
2/4 COTTON JONES - WHITE RABBIT
2/17 BOBBY LONG - RADIO RADIO
3/25 PALEFACE & MO - WHITE RABBIT
4/15 MIKE WATT - RADIO RADIO



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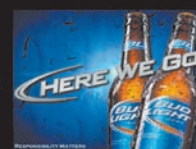
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FEB. 14 - GALACTIC
FEB. 17 - MARC BROUSSARD
FEB. 18 - CLUTCH w/ VALIENT THORR
FEB. 22 - JOSHUA RADIN
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| THUR. 01/06 | ZOMBIE PILLS, NERVOUS HERMUS, OCHUS BOCHUS, NEVERFOUND, AND DOJO DAWGS |
| FRI. 01/07 | ROOT HOG, JEREMY JOHNSON AND THE BLEEDING KEYS, GREEN SUGAR |
| SAT. 01/08 | CREME DE LES FEMMES BURLESQUE W/ DR. SKETCHY'S ANTI-ART SCHOOL |
| SUN. 01/09 | AFTON SHOWCASE W/ 2-THREE, 4-BID-N THE FIRESBITTA, SILENT K, NEFARIOUS 1 A.K.A. ZINK, STON-E KORENILLUS AND FUTURESIVE, STRAK FOLKS, RENZO LEE, NORTHSIDE SLIM, 4XL, YUNG FATAL, YOUNG RYDA, BIG BEEZY, MIDWEST, MANKIN, CALVIN CRABTREE, MIKE FRANCIS, SUPA, J.STONE, CHRONIC PLAYBOY HUSTLAS, YOUNG CASHFLOW, DEEZY & YUNG VET |
| MON. 01/10 | THREES COMPANY, JESIE AND AMY, CHAD MILLS |
| TUE. 01/11 | CAP'N COOK AND FRIENDS |
| WED. 01/12 | PARADOX SHIFT, DECEIVING EDEN |

SAT
1/15

UPCOMING
**NAPTOWN ROLLER GIRLS
AFTER PARTY W/
DJS A SQUARED &
MONTAUK MONSTER**

FRI
1/21

**MIDWEST STATE OF MIND
CD RELEASE W/ KYROS
AND ELEPHANT QUIZ**

SUN
1/23

**MICHAEL KELSEY CD
RELEASE SHOW**

FRI
2/18

**INGRAM HILL
W/ RILEY ETHERIDGE JR.**

SUN
2/20

**COWBOY MOUTH
W/RAY JOHNSTON BAND**

SAT
3/05

PAUL THORN

TUE
4/05

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FROM THE BLOGS CONTINUED....

To-Do. I call it our 'rhythm and blues murder ballads record.' It's about as different as it could be and still be the same band."

- **HAYES CARLL** - *KMAG YOYO* (& other American stories) - The acronym spells out as "Kiss My Ass Guys You're On Your Own."



Hayes Carll's *KMAG YOYO*

- **EDDIE SPAGHETTI** - *Sundowner* - Spaghetti, from the Seattle country-punkers The Supersuckers, steps out on his own here. The disc includes 11 songs, including "Always on My Mind" and "Jesus Never Lived on Mars."

FEBRUARY 22

- **THE LOW ANTHEM** - *Smart Flesh* - Their breakout record?

- **JOHNNY CASH** - *Bootlegs 2: From Memphis to Hollywood* - A double album collecting rare recordings from Johnny Cash's early career. The first album covers Cash's career in Memphis from late 1954 to late 1957, beginning with a Memphis radio broadcast hosted by Cash and including a dozen demos (11 previously unreleased) and seven outtakes from Sun Records. The second disc gathers non-album singles, outtakes and B-sides Cash recorded for Columbia from 1958 to 1969, following his move to Los Angeles.

MARCH 1

- **LUCINDA WILLIAMS** - *Blessed* - Her show at the Vogue last time through Indy a little more than a year ago was outstanding, and, just so you know I am paying attention to stuff like this, featured the best live sound mix I've heard at the old theater in a long time.

MARCH 8

- **R.E.M.** - *Collapse Into Now* - The song "Discoverer" is now available as a free MP3 at remhq.com. R.E.M.'s 15th studio album was produced by Jacknife Lee and features cameos from Eddie Vedder and Patti Smith.



R.E.M.'s *Collapse Into Now*

TBD

- **Eagles'** guitarist Joe Walsh will release his first solo album in 18 years in 2011. In a new interview with undercover.fm, Walsh discussed the yet-to-be named album, his first since 1992's *Songs for a Dying Planet*. "I've been working on it for a long time during the Eagles downtime," Joe said. "I've got new stuff after about 18 years that I haven't done an album. I really like it. It's Rock and Roll and its new songs. Hopefully it will get out April/May." Jeff Lynne produced at least half of the songs; Walsh helmed the rest. ■

SOUNDCHECK

Wednesday

BALLROOM FOLK

MARK BALLAS, CHASE LOUNGE

Birdy's, 2131 E. 71st St., 8 p.m.
\$10 advance (plus applicable fees), \$12 door, 21+
Ballas, whose grandfather invented the Weed Whacker, takes time off from his job as a house dancer on *Dancing with the Stars*.

Thursday

JAZZ

FRANK GLOVER ENSEMBLE

Chatterbox Jazz Club, 435 Massachusetts Ave.
8 p.m., no cover, 21+
Glover continues on in a gig he once shared with the recently departed Claude Sifferlen.

Friday

ACOUSTIC

ACOUSTIC WINTER WONDERLAND

ES Jungle, 6151 Central Ave., 7 p.m., \$10, all-ages
Songwriters from the local pop-punk scene

unplug for an early-evening show at the ES Jungle. Featuring JT Woodruff (Hawthorne Heights), John Orr (The Last Domino), Mitch Vice and Philip Zumbrun (It's All Happening), Logan Kirk and Jacob Rangel (The Day After) and Logan Venderlic (The Rooftop).

ROCK

RED LIGHT DRIVER, LOLLIPOP FACTORY, THE SHAKE UPS, RED QUEEN HYPOTHESIS

Melody Inn, 3826 N. Illinois St., 10 p.m., \$5, 21+
Red Light Driver, whose 2010 *UFO Lost* EP is worth a free listen, is joined by The Shake Ups, a now Indy-based power-pop band that recently re-located from California. With locals Red Queen Hypothesis and Columbus, Ohio's Lollipop Factory.

Friday & Saturday

BLUES

R.J. MISCHO, GENE DEER

Slippery Noodle Inn, 372 S. Meridian St., 9 p.m., \$5, 21+
It's a never-ending struggle to get people out to see live music right after the holidays and in the dead of winter. But here's a show that's worth the effort. R.J. Mischo, an Arkansas-based blues harmonica player who excels on chromatic harmonica, brings his West coast swing sound to

SOUNDCHECK



town for the weekend, touring behind his new album, and tenth overall, *Knowledge You Can't Get in College* (Greaseland Records). All this, plus local guitarist Gene Deer on the second stage, because the Noodle always hosts two acts for the price of one on weekends. - Matthew Socoy

Saturday

JAZZ

ROB DIXON QUINTET

The Jazz Kitchen, 5377 N. College Ave. 8 and 10 p.m., \$10, 21+

Musical mayor of Indy Rob Dixon put in time as an ambassador last fall, joining Mike Clark B-3 organ trio for a Russian tour. He also kept up with his constituency by producing Shannon Forsell's new album *The Nearness of You*, which you can read plenty more about on pg. 12.

THE KING

ELVIS BIRTHDAY BASH

Locals Only, 9 p.m., \$8, 21+
See Barfly.

POP

SLOTHPOP, FLOTATION WALSS, THE BONESETTERS

Radio Radio, 1119 E. Prospect St., 9 p.m., \$7, 21+
See feature, pg. 25.

HIP-HOP

THE CIRCLE CITY EXPERIMENT

The Harrison Center, 1505 N. Delaware St. 7 p.m., \$8, all-ages
All five elements of hip-hop — DJing, MCing, graffiti art, break-dancing and beat-boxing — will get their fair shake during this concert organized by event production outfit De Gud Life. DJ Metrognome will man the tables throughout the night. Freestyle ciphers (or improvised rap performances in the round) will feature the talents of Alpha live, Mr. Kinetik, Grey Granite, Oreo Jones, Bob G Barker, Scoot Dubbs and plenty others.

Sunday

OPEN MIC

ACOUSTIC MUSIC OPEN STAGE

Corner Wine Bar, 6331 Guilford Ave., 6 p.m., no cover, 21+
The Acoustic Music Open Stage, long hosted by Gary Wasson of Sindicato fame, remains a good place to head to on a Sunday night if you want to be heard, or if you fancy yourself a talent scout and want to find that diamond in the rough. No offense to the rough. Sign up starts at 6 p.m.

PUNK

GROWN UPS, SNOWING, 1994!, PESSOA

The Dojo, 2207 N. College Ave., 7 p.m., \$5, all-ages
NUVO contributor Nick Selm's second-favorite band, at least according to his albums of the year list, plays the all-ages collective The Dojo, with help from a couple emo bands, Snowing and 1994!, and locals Pessoa.

LOUNGE

COCOANUT GROVE LOUNGE-O-RAMA FEAT. THE LEISURE KINGS

Melody Inn, 3826 N. Illinois St., 9 p.m., \$5, 21+
This month's edition of the Coconut Grove lounge night features The Leisure Kings (in original flavor, not big band incarnation, because that just wouldn't make sense on the Mel's stage) and a visit from the Circle City Socialites, one of our town's many roller derby outfits. Hosted by Phil Keller.

Monday

METALCORE

PIERCE THE VEIL, THE CHARIOT, BULLET FOR A PRETTY BOY, MISS MAY I

Emerson Theater, 4630 E. 10th St., 6:30 p.m., \$13 advance (theticketrumba.com), \$15 door, all-ages
Christian alt-metal act The Chariot and post-hardcore band Pierce the Veil headline an evening at The Emerson. ■

BARFLY by Wayne Bertsch

elvis birthday bash

THE COOLEST SHOW I PUT ON EACH YEAR IS THE ELVIS BIRTHDAY BASH! THE SUCCESS OF THAT SHOW LIES IN THE MAGICAL VOCALS OF DANNY THOMPSON. WHETHER IT'S WITH BIGGER THAN ELVIS, SLOPPY SECONDS OR SOLO NOBODY BEATS DANNY'S PIPES!

January 8th

Danny Thompson Trio

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Import



Export

IMPORT/EXPORT 7-INCHES ASTHMATIC KITTY/ROARING COLONEL ★★★★☆

Before I consider the eight tracks that make up *Import* and *Export*, two handsome, Indiana-themed seven-inches jointly released by Asthmatic Kitty and Roaring Colonel in December 2010, I'll leave it to the online liner notes to the two-volume release to explain the concept: "The health of any economy is in large part measured by the amount of import and export that crosses its borders. The cultural economy is no different. In celebration of this concept Asthmatic Kitty has decided to highlight the Indianapolis music scene via Jookabox, looking at both local and non-local musical companions."

So there you have it: All roads pass through Jookabox, in this our crossroads of America. *Export* features Jookabox's "Eyes of the Fly" along with tracks by bands based in or formerly based in Indianapolis: We Are Hex, Thunders and Burnt Ones. *Import* turns its focus outside of the city, starting with Jookabox's "Worms", followed by songs by AWE, Chicago emcee Serengeti and Brooklyn Afro-Cuban free jazz band Afuche. Cover art for both releases, executed by David Stith (or DM Stith, when he's recording his own work for Asthmatic Kitty), exploits Indiana iconography; *Export* bears a hand-drawn, square rendering of the Indianapolis flag, while *Import* zooms in on that flag's version of Monument Circle, locating the state of Indiana within its red star.

On both tracks, Jookabox is deep in creepy campfire singalong mode, with lead singer Moose's vocals about buzzing flies and crawly things sped up to almost Chipmunk pitch. By pushing Jookabox beyond our borders, we would seem to be exporting good, clean, stoner fun, with gestures towards "Monster Mash" and

Zappa's "Let's Make the Water Turn Black." Moving the needle along through *Import*, We Are Hex's "VU" is a little harsher, and sees Jilly Weiss yelling, "Times are tough and good people know they'll starve," against battering drums and record scratches. Burnt Ones' "Do the Spell" echoes "Famous Shakes" from the band's debut full-length in its concern with dance crazes ("Do the spell 'til your brain is black and blue"). And Thunders' "Weird Spines" starts unpromisingly and ironically with a synth line straight from an '80s cop show and never quite recovers.

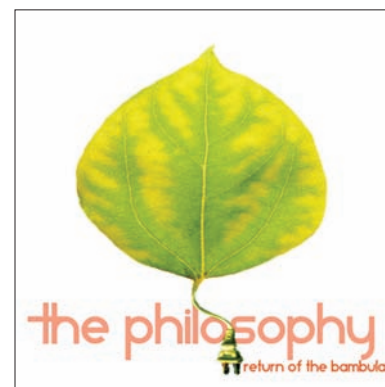
Moving to the out-of-towners, AWE's "TALK TO" feels conventionally low-fi, nothing but acoustic guitar, a little electric, multi-tracked vocals derived from one singer (I'm pretty sure) and lyrics that are a little too cute. Low-key Chicago-based emcee Serengeti might bear further investigation: On his track "Kenny vs. Spring," he reels off, in unaccentuated deadpan, rhymes about Chicago that range from predictable (shoutouts to Wrigleyville, Scottie Pippen) to not (all those references I couldn't understand or hear). And Afuche, a Brooklyn Afro-Cuban meets free jazz band, closes off the 7-inch nicely with a song that trades off "tribal" drum riffs with distorted free-form rock-jazz jams.

One might complain that *Import/Export* only represents a couple bands currently based in Indianapolis, Jookabox and We Are Hex, now that Burnt Ones has moved west and Thunders has relocated Chicago. But the release still serves its purpose, by demonstrating that Indianapolis artists are making genuinely strange music worthy of export, and by highlighting a couple acts from out of town that are rough around the edges but probably worth following.

—Scott Shoger

THE PHILOSOPHY RETURN OF THE BAMBULAS ★★★★☆

Fans of T.J. Reynolds The Freehand Orchestra deserve a warning before diving head first into *Return of the Bambulas*. It's the sophomore album by The Philosophy, a local three-piece hip hop collective comprised of T.J. "Toe Jam" Reynolds, Adam "Spread" Eaglesfield and Ike "Bambu" Boyd. Unlike the Freehand Orchestra, the trio performs without live instrumentation, allowing for an emphasis on lyrics and reducing the sing-a-long factor, with Reynolds's stunning poetry-in-motion taking center stage. The 10-track album begins appropriately



with the anthemic "Start It Off", which bears a brass-heavy beat and rugged vocals. The hype continues on "Necessary" and "Doin' It," which calls listeners to action with statements such as, "Success is very dependent on whether we have the will to do what is necessary." The tone changes on "U Can't Get Me," a lighthearted song with nimble vocals and merry lyrics. The triad gets goofy on "Panty Inspector," the undeniable high point of the album's second half. "Hands up! Drawers down!"

—Danielle Look

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NEWS OF THE WEIRD

Sneezing monkeys eaten into extinction

Plus, a similar fate for rare lizards

Biologists Studying Rare Species Have to Be Quick: Researchers learned from reports in early 2010 of a new monkey species in Myanmar, with a nose so recessed that it habitually collects rainfall and constantly sneezes. However, according to an October *National Geographic* dispatch, by the time scientists arrived to investigate, natives had eaten the monkey. (The sneezing makes them easy for hunters to detect.) (Researchers studying a rare species of Vietnamese lizard had an easier time in November. After learning of the species and rushing to Ba Ria-Vung Tau province, a two-man team from La Sierra University in Riverside, Calif., found the lizards being routinely served in several restaurants' lunch buffets.)

Can't possibly be true

- Parents of the 450 pupils (aged 3 to 11) at Applecroft primary school in Welwyn Garden City, England, were given individualized yearbooks recently with all the children's faces obscured by black bars over the eyes (except for photos of the recipient's own children, which had no obstructions). The precautions (described by one parent as "creepy," like kids were "prisoner(s)") were ordered by headmistress Vicky Parsley, who feared that clear photos of children would inevitably wind up in child pornography. Last year, Parsley famously prohibited parents from taking photographs during school plays — of their kids or any others — for the same fear.

- Among the few commercially success-

ful enterprises in North Korea is its General Federation of Science and Technology's video game unit, which has produced such popular programs as a bowling game based on the American cult classic movie *The Big Lebowski*, and another based on the *Men in Black* film series. Bloomberg News revealed in September that a major international partner of the federation's marketing arm Nosotek is the News Corporation — the umbrella company of Rupert Murdoch's vast enterprises that include the conservative Fox News (which is generally provocative toward the North Korean government).

- Joy of Democracy! (1) The women's group Femen is growing in popularity in Ukraine (according to a November Reuters dispatch), helped in large part by its members' willingness, during the group's ubiquitous street protests, to remove their tops. (2) The Socialist Party in Spain's Catalonia region offered an election video in November on the joy of voting, in which an attractive, increasingly excited woman simulates an orgasm as she fills out her ballot, climaxing at the moment she drops it into the slot. (3) The nativist Danish People's Party called in November for an anti-immigration film that featured bare-breasted women sunbathing, as one way to convince religious fundamentalists abroad not to immigrate to Denmark.

Inexplicable

- Nicholas Hodge, 31, was arrested in Winona County, Minn., in November after he entered the home of an acquaintance at 2:40 a.m. and refused to leave, complaining that a person who lived there owed him something. According to the deputy's report, Hodge was cuffed while sitting on a toilet "in the kitchen." The deputy added, "I'm not sure why they had a toilet in the kitchen."

- "Sex strikes" (the withholding of favors) are employed from time to time, especially in underdeveloped countries, to influence political leaders' decisions. However, these

almost always appear in patriarchies in which females have little influence beyond the power of sexual denial. In December, Stanley Kalembaye of Uganda's National Resistance Movement, battling to unseat the ruling party, publicly called for the nation's men to withhold sex from their wives unless the wives promise to vote for the Resistance.

Unclear on the concept

- In November, outgoing Florida Gov. Charlie Crist initiated pardon proceedings (granted in December) excusing now-deceased singer Jim Morrison of The Doors for his 1969 indecent-exposure conviction in Miami Beach. However, Crist has ignored petitions from still-living, still-incarcerated convicts who almost certainly suffered unfair prosecutions. *Orlando Sentinel* crusader Scott Maxwell has reported on several dozen people convicted in part by trainer Bill Preston's dogs, who supposedly tracked crime-scene scents through water and other obstacles, sometimes months later and despite much site contamination, directly to the defendant on trial. Judge after judge permitted Preston's "expert" testimony until one demanded a live courtroom test, which Preston's dog utterly failed. In 2009 two convicts were released after DNA tests proved the dog's sniffs were erroneous, but as many as 60 similar convictions still stand.

News That Sounds Like a Joke:

- The good news for investigators covering the November shooting of a 53-year-old man in Fort Bend County, Texas, is that there were several witnesses who helped an artist sketch the shooter's face. The bad news was that the shooter was wearing a full-face "Halloween" mask the whole time. Nonetheless, the sketch of a man's head, with the face fully covered by the indistinct mask, was distributed to the media by the Fort Bend Sheriff's Office.

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NEWS OF THE WEIRD (CONTINUED FROM PAGE 35)

• Glenn Crawley, 55, who describes himself as a "man of the water," flipped his catamaran off the coast of Newquay, England, in September for the 13th time and had to be rescued, running the costs of attending to his miscues to the equivalent of nearly \$50,000. Although officials have pleaded with him to give up sailing (terming him "Captain Calamity"), Crawley said: "I do what no one else is doing. So I'd appreciate it if people would get off my case and give me some support."

Least competent criminals

• Not Ready for Prime Time: (1) Bonnie Usher, 43, was arrested in Manchester, N.H., in November and charged with robbing a Rite Aid pharmacy after being spotted in her car fleeing the store's parking lot. The robber's easy-to-remember license plate: "B-USHER." (2) Walter Allen Jr. was arrested in Houston in November after attempting to purchase two Bentley cars at the Post Oak Motor Cars company. Allen, using his own driver's license, presented a check for \$500,000 from the Federal Reserve Bank of Atlanta (which was, of course, bogus since the Federal Reserve does not bank with checks).

The Jesus and Mary World Tour (all-new)

• Recent Playdates: Mary, on a barber-shop wall in Bakersfield, Calif. (Finder's reaction: "like a miracle, actually") (November). Jesus in an MRI image in Greer, S.C. ("I don't care what anybody else thinks") (October). Jesus in a cherry tree limb in Midway, N.C. ("(A)m I nuts or not, I don't know") (October). Jesus in a chicken's feathers in Rowley Regis, England (Mom pointed out the "ring of thorns"). Jesus on a stone in the road in Granbury, Texas ("(E)ven the rocks will cry out," Luke 19:40) (July). Jesus on a life-guard flag in Candia, N.H. (July). Mary on spilled baby lotion in Riohacha, Colombia (July). The final date on the tour is now set for May 21, 2011, according to evangelist Harold Camping, who in July told his followers to prepare.

Update

• Alan Patton, 59, of Dublin, Ohio, was arrested again in November — this time under the state's newly passed "Alan Patton" law (inspired by his earlier arrest) for hanging around men's rooms to collect (and then consume) fresh urine from young boys. Earlier laws afforded insufficient punishment, legislators had said, leading to the new law. Explained one detective, after Patton's

2006 arrest, "Listening to him describe (his fetish), it's like listening to a crack or cocaine addict. He's addicted to children's urine."

A News of the Weird Classic (September 2002)

• September (2002) reports in the *New York Post* and the *Toronto Star*, quoting parents' website "reviews" of the Mattel \$19.99 Nimbus 2000 plastic-replica riding broomstick from the (then-) latest Harry Potter movie, highlighted its battery-powered special effect — vibration. Wrote a Texas mother: "I was surprised at how long (my daughter and her friends) can just sit in her room and play with this magic broomstick." Another said her daughter fights her son for it but complains that "the batteries drain too fast." Still another mother, age 32, said she enjoyed it as much as her daughter.

(Are you ready for News of the Weird Pro Edition? Every Monday at <http://NewsoftheWeird.blogspot.com> and www.WeirdUniverse.net. Other handy addresses: *WeirdNews* at [earthlink dot net](http://earthlink.net), <http://www.NewsoftheWeird.com>, and P.O. Box 18737, Tampa FL 33679.)



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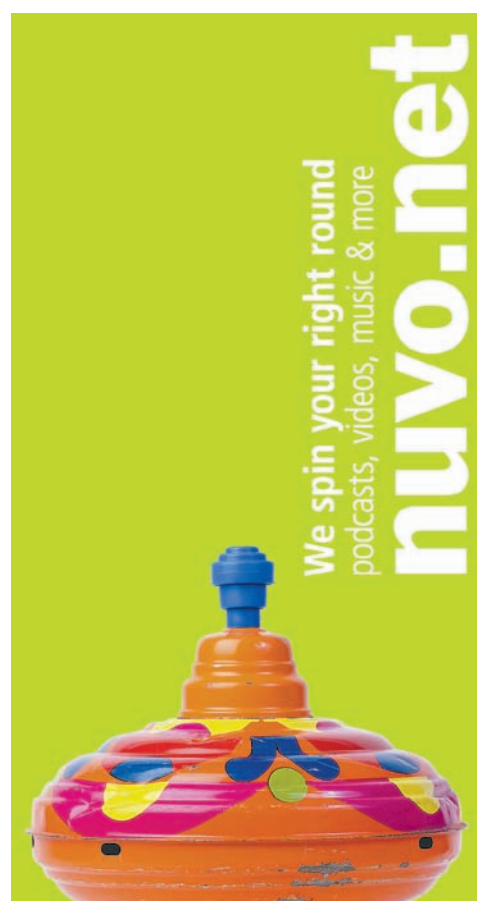
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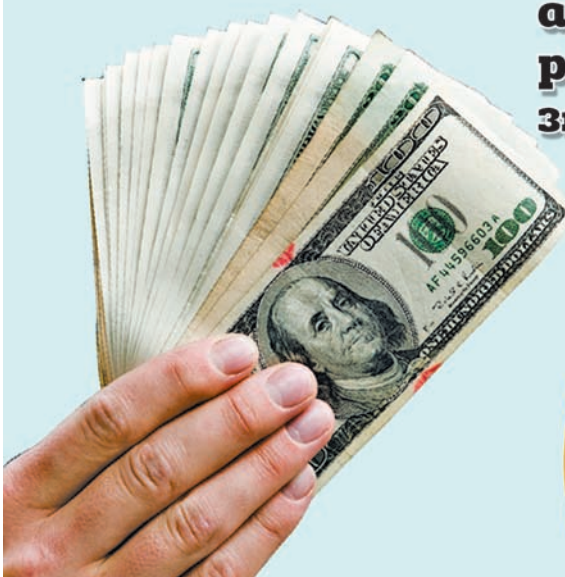
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♈ ARIES (March 21-April 19): “A man may fulfill the object of his existence by asking a question he cannot answer, and attempt-
ing a task he cannot achieve,” mused 19th-century author Oliver Wendell Holmes, Sr. Advice that would could just as well have been dispensed by a feral saint living in a cave in the woods. And now I'm passing it on to you, Aries, just in time for the beginning of what may be your wildest year in a decade. In my astrological opinion, you are ready to be a connoisseur of mysteries that purify the mind and nurture the soul . . . a daredevil of the spirit in quest of seemingly impossible dreams . . . a fierce adept of the wisdom of uncertainty who’s in love with unpredictable teachings.

♉ TAURUS (April 20-May 20): What confus-
ing commotion would you like to walk away from and never come back to? What lessons have you learned so well that you’re overdue to graduate from them? What long-term healing process would you like to finish up so you can finally get started on the building phase that your healing will give you the power to carry out? These are excellent questions to ask yourself as you plan your life in the next six months.

♊ GEMINI (May 21-June 20): The Strait of Gibralter is the narrow passage between Europe and Africa where the Mediterranean Sea joins the Atlantic Ocean. According to legend, in ancient times the Latin phrase “ne plus ultra” was inscribed in the rock overlooking this gateway. It meant “not further beyond,” and served as a warn-
ing to sailors not to venture out to the wild waters past the strait. Eventually, that cautionary advice became irrelevant, of course. With a sturdy vessel, skilled crew, good preparation, and expert knowl-
edge based on the experience of others, venturing out past the “ne plus ultra” point wasn’t dangerous. I hope you’ll take that as your cue in 2011, Gemini.

♊ CANCER (June 21-July 22): There were problems with the soccer balls used in the World Cup last year. Many players felt they were difficult to control. Their trajectory was unpredictable. Brazilian forward Luis Fabiano went so far as to say that the ball “doesn’t want to be kicked.” Other players said the balls were poorly made, like those “you buy in a supermarket.” I bring this to your attention as a cautionary meta-
phor, Cancerian. In 2011 you will be taking part in your equivalent of the World Cup. It will be crucial to have the very best tools and accessories. You can’t afford to play with balls that don’t respond accurately to your skillful means.

♌ LEO (July 23-Aug. 22): Biological diversity refers to the variety of life forms in any par-
ticular area, while cultural diversity measures the richness of social forms of expression. Then there’s biocultural diversity, which measures both together. Can you guess the places on the planet where biocul-
tural diversity is highest? They’re Indonesia, Malaysia, Melanesia, the Amazon Basin, and Central Africa. I would love it if you had a chance to immerse yourself in environments like those in 2011, Leo. If you can’t manage that, find the next best thing. You will thrive by exposing yourself to a kaleidoscopic mix of human types and natural influences.

♍ VIRGO (Aug. 23-Sept. 22): When I started my rock band World Entertainment War, I was guided by a vision of us having two lead singers, me and another person. Ultimately I chose a woman named Darby Gould as my col-
laborator. While I have decent skills as a vocalist, her talent is genius-level. I knew that our work together would push me to be at the top of my game and allow me to write ambitious songs that I didn’t have the chops to sing by myself. I’ve always been pleased with how that strategy worked. Would you consider giving yourself a similar challenge in 2011, Virgo? It’ll be the Year of Collaboration for you. Why not put yourself in a position to transcend the limitations you have when operating solely under your own power?

♎ LIBRA (Sept. 23-Oct. 22): Africa is cracking open in preparation for the birth of a new ocean. The whole process will take 10 mil-
lion years, but the first sign occurred in 2005, when a 37-mile-long fissure appeared in Ethiopia. Eventually, say geologists, the rift will grow enormous and fill up with seawater. I expect a metaphorically compa-
rable development for you in 2011, Libra: the subtle yet monumental beginning of a new “ocean” you’ll be enjoying and learning from and dealing with for many years to come.

♏ SCORPIO (Oct. 23-Nov. 21): In 1967, the U.S. had 31,225 nuclear warheads. But by 2010 it had a mere 5,113. The world’s most militarized nation hopes to scale down to an even more modest 3,000 or so by 2021. In the coming year, Scorpio, I’d love to see you be inspired by that example to begin reducing your own levels of anger and combativeness. You don’t have to do away entirely with your ability to fight everyone who doesn’t agree with you and everything you don’t like; just cut back some. I’m sure that’ll still leave you with plenty of firepower.

♐ SAGITTARIUS (Nov. 22-Dec. 21): “The heart is forever inexperienced,” said Thoreau. He believed our feeling nature is eternally innocent; that no matter how much we learn about the game of life, sadness or lust or rage or joy hits us as hard the thousandth time as it did in the beginning. But is that really true? Are you as likely to plunge into mind-exploding infatuation with your fourth lover as you were with your first? Are you as susceptible now to hav-
ing your world turned upside-down by flash floods of emotion as you were at age 15? Over the years, haven’t you acquired wisdom about your reactive tendencies, and hasn’t that transformed them? I disagree with Thoreau. I say that for the person who wants to cultivate emotional intelligence, the heart sure as hell better be capable of gain-
ing experience. What do you think, Sagittarius? If you’re aligned with my view, 2011 will educate and ripen your heart as never before.

♑ CAPRICORN (Dec. 22-Jan. 19): “We have to stumble though so much dirt and hum-
bug before we reach home,” wrote novelist Herman Hesse. “And we have no one to guide us. Our only guide is homesickness.” That’s the bad news, Capricorn. The good news, according to my analysis, is that 2011 could very well be the year that your home-
sickness drives you all the way home. For best results, keep this tip in mind: To get the full benefit of the homesickness, you shouldn’t suppress it. Only by feel-
ing it deeply, as a burning, grinding ache, will you be able to ride it all the way home.

♒ AQUARIUS (Jan. 20-Feb. 18): In the past, few dog shows allowed mutts to compete. Pure breeds were prized above all others. That’s changing, though, now that the American Kennel Club has opened up a new category just for mongrels. They won’t be judged by guidelines specific to a particular breed, but rather accord-
ing to their natural talents. This shift in standards mirrors a comparable development in your world, Aquarius. In 2011, it’ll be easier to find success simply by being your mottled, speckled, variegated self. There’ll be less pressure for you to live up to standards of perfection meant for the pure breeds.

♓ PISCES (Feb. 19-March 20): “All your longings know where to go,” writes poet Nick Piombino, “but you have to tell them to open their eyes.” That’s one of your big assign-
ments in 2010, Pisces: to make sure your longings keep their eyes open. It’s not as easy as it might sound. Sometimes your longings get so entranced by obsessive fantasies -- so distracted by the stories that are swirling around in your imagination -- that they’re blind to what’s right in front of them. You must speak to your longings tenderly and patiently, as you would a beloved animal, coaxing them to trust that life will bring more interesting and use-
ful blessings than anything fantasy could provide.

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